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THE PEACE
OF
ARISTOPHANES

ΑΡΙΣΤΟΦΑΝΟΥΣ ΕΙΡΗΝΗ

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ARISTOPHANES

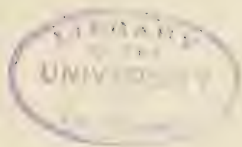
EDITED

WITH INTRODUCTION
CRITICAL NOTES AND COMMENTARY

BY

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TO

E. L. S.

PREFACE

THE first draft of this edition of the *Peace* was begun and finished in 1896. I took Dr. Blaydes' edition and wrote a provisional commentary upon the play, trying to reach a more independent standpoint in matters of interpretation than it would have been possible to gain if I had then consulted a large number of special works. The later task of revision and research, which scantiness of leisure has extended somewhat unduly in time, was made more profitable and interesting by the publication of Mr. Starkie's *Wasps* (1897), Herr van Herwerden's *Peace* (1897), Herr Zacher's revision of Herr von Velsen's *Knights* (1897), Messrs. Hall and Geldart's Oxford *Aristophanes* (1900-1901), the late Mr. Neil's *Knights* (1901), and much good work in various classical periodicals.

Of special editions of the play, I have used that of Blaydes continuously, and, like others who have gleaned after him, with constant admiration and gratitude. I have also freely consulted, at a later stage, the editions of Bothe (1828), Richter (1860), Paley (1873), Herwerden (1897), and Merry (1900). I much regret that I have been unable to obtain a copy of Mr. Rogers' famous work, and, in the few places where I have quoted him, it has been at second hand.

Wherever I have consciously borrowed from the works of these or other writers, even to the extent of a reference, the obligation has, I believe, been acknowledged in its place; but the most helpful and influential work is apt to defy local acknowledgment, and I should like to mention a few books to which I am particularly indebted: Cobet's *Variae Lectiones*, Rutherford's *New Phrynichus*, Babrius and *Scholia Aristophanica* (vols. i.-ii.), Zielinski's *Gliederung der altattischen Komoedie*, Zacher's *Handschriften und Classen der Aristophanesscholien* and his critiques in *Bursians Jahresbericht*, 1892 (pt. 1), Dörpfeld

and Reisch's *Das griechische Theater*, Haigh's *Attic Theatre* (ed. 2), Jebb's *Sophocles*, Bachmann's *Coniecturarum observationumque Aristophaneorum specimen*, Goodwin's *Syntax of Greek Moods and Tenses*, Meisterhans' *Grammatik der attischen Inschriften* (ed. 3, by E. Schwyzer), the recent works mentioned at the beginning of this preface, and, above all, Starkie's *Wasps*, to which I owe more than to any other book.

I have admitted into the critical notes (1) most of those readings of the *Ravennas* and the *Venetus* which differ from my printed text, (2) the more important of the readings of the defective *Laurentianus* Γ, wherever I was satisfied as to the correctness of the collation, (3) the more important of the readings of the *Aldina*, as being the most ancient and most authoritative extant member of a different family, (4) important variants found in other MSS., (5) such conjectures as seemed to possess very fair probability, (6) such conjectures as have, in spite of (what I believe to be) their demerits, met with some acceptance or raised some discussion. In order not to overburden this presentation of readings, I have given full lists from the inferior MSS. in Section IV. of the Introduction, which is designed (in part) as an appendix to the textual notes.

As the Leyden facsimile of the *Ravennas* was not published until my work upon the text was done, I had access to no collation of that MS. in which full confidence could be placed. In cases where Bekker and Herwerden disagree, I have, if unable to find other evidence, been guided almost always by the Oxford editors, who, over and above the scrupulous care which they have bestowed upon their text, have used two collations which I have not seen. In regard to the *Venetus*, my faith in Messrs. Hall and Geldart's readings (and in Mr. Hall's citations of less important passages in *Class. Rev.* xii. p. 165) has been greater still, since they carefully photographed the pages which contain the play; but I have often quoted, side by side with these, the readings given by Bekker or Cobet.

Owing to a personal dislike which I am not prepared to defend, the asterisk and the obelus have not been used in the text.

References to tragedy have been verified in Dindorf's *Poetae*

Scenici (1851); to the extant plays of Aristophanes in Messrs. Hall and Geldart's *Aristophanis Comoediae* (2 vols. 1900-1901), contributed to the *Bibliotheca Oxoniensis*; to the fragments of Comedy in Kock's *Comicorum Atticorum Fragmenta* (3 vols., 1880-1888).

My hearty thanks are due to Dr. Verrall, who, having had occasion to use my manuscript, enriched it with a codicil of searching criticisms and stimulating ideas; to Mr. A. Sidgwick, Fellow and late Tutor of Corpus Christi College, Oxford, and to Prebendary H. W. Moss, Headmaster of Shrewsbury School, both of whom, by reviewing portions of the first 300 lines, have added to the deep debt which I owe them for years of great teaching; to Mr. J. C. Miles, Fellow of Merton College, Oxford, for much friendly encouragement and help; and especially to Miss E. M. Sharpley, of Newnham College, Cambridge, who has read the whole commentary in proof, corrected several errors, and made many most helpful suggestions.

I have also much pleasure in thanking Messrs. William Blackwood and Sons for their unfailing courtesy and consideration, and the press reader for his care and watchfulness.

H. S.

HEREFORD,

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INTRODUCTION

I—THE PLAY

THE *Peace* was acted at the Great Dionysia,¹ at Athens, in the year 421 B.C.,² being the fifth in order of time of the extant plays of Aristophanes. The moment is singularly interesting, since a few days only can have elapsed between the production of the play and the ratification of the Peace of Nicias.³ The battle of Amphipolis, in which Cleon and Brasidas fell, had taken place eight months before.⁴

The play has never been a prime favourite. Of its popularity among the Athenians themselves we can tell nothing, except that it won the second prize⁵—as did the incomparable *Birds* seven years later. Certainly, since the revival of learning, although three of the ten Aristophanic specimens of the Old Comedy have been studiously neglected, no one of the ten—except, perhaps, the late *Ecclesiazusae*—has failed to rouse interest and admiration to the same extent as the *Peace*.

This neglect may be easily explained, and to a certain extent justified. The play has little of the surpassing brilliancy of the *Birds* and *Frogs*; it lacks the *verve* of the *Acharnians*; it does not centre round one special idea of enduring interest—political, social, intellectual—as do the *Knights*, the *Wasps*, and the *Clouds*; it shows neither the burlesque cleverness of the *Thesmophoriazusae* nor the

¹ Arg. I. *fn.*, ἐν ᾧσται.

² *Ib.*, ἐπὶ ἀρχοντος Ἀλκαίου. Paulmier's view, that the play was acted in 419 B.C., is discussed below, p. 7.

³ Thuc. v. 20, αὐταὶ αἱ σπονδαὶ ἐγένοντο τελευτῶντος τοῦ χειμῶνος ἅμα ἡρι, ἐκ Διονυσίων εὐθὺς τῶν ἀστικῶν.

⁴ Schol. ad *Pac.* 48 (Eratosthenes); cf. Thuc. v. 12.

⁵ Arg. I. *fn.*

thoughtfulness and unity of the *Lysistrata*. Our play possesses, indeed, compensating merits which may be thought to put it on a level with more than one of these comedies ; but a detailed comparison of the works of Aristophanes would be out of place, and we may be content to admit that the *Peace* does not rank very high in the list.

Yet the master's hand is apparent throughout. It is true that a brilliant critic of Greek poetry, Mr. Gilbert Murray, condemns the *Peace* as "a weak *réchauffé* of the *Acharnians*, only redeemed by the parody of Euripides's *Bellerophon* with which it opens ;"¹ but many students of Aristophanes, honestly unable to trace the similarity between the *Acharnians* and the *Peace*, will rather be inclined to marvel at the versatility and imagination of a poet who, writing two plays with the same moral and purpose, could make them utterly independent of one another in plot, scenery, characters, and composition.

There are three long passages in the *Peace*, each an example of a very different kind of comic writing, which seem to the present writer superior to any others of their class to be found in Aristophanes. The *Bellerophon* burlesque (ll. 82-179) is even more elaborate and more witty than the parody of the *Helen* in the *Thesmophoriazusae* ; and if we could know and see the mechanical apparatus employed, no doubt we should find it even more laughable than we do. The political and literary *causerie* of lines 603-705 is a fine example of the poet's didactic manner, the interchange of sure strokes and light touches being admirably effective. And what country idyll does ancient comedy give us, which can compare with the *Second Parabasis* (ll. 1127-1190) of the *Peace* ? Of this, surely, Mr. George Meredith must have been thinking when he claimed for Aristophanes "the homely song of a jolly national poet."² The phrases and their setting are simple to the point of commonplace, but the merriment is so perfectly unaffected, the art so exquisitely concealed, that no Elizabethan ditty can be more idyllic or more true. For the rest, the plot is little poorer and the

¹ *Ancient Greek Literature* (1897), p. 285.

² *Essay on Comedy*, p. 74.

by-scenes little more irrelevant than is usually the case in Aristophanes.

The political ideas which run through the play are those which we have learned to expect from the author. Extreme democracy is hateful to him, as ever; the dead Cleon¹ and the living Hyperbolus² are alike lashed, and the memory of Pericles the Olympian does not escape.³ To oligarchs and their creed he makes no reference, nor is there in any of his plays a trace of oligarchic sympathies.⁴ Though no doubt he belonged to the "middle party,"⁵ he does not trouble to mention a single statesman who agreed with him; the name of Nicias, which must have loomed very large at the moment, does not occur once in the play. Aristophanes knows very well himself what he wants. He yearns to see the end of the narrow-minded bickerings between Hellene and Hellene, of the fratricidal war between Athens and Sparta, who might together rule Hellas in amity.⁶ The poet makes it plain from the first that the mission of Trygaeus is undertaken on behalf of all the Greeks, ὑπὲρ Ἑλλήνων πάντων (93), Ἑλλήνων πέρι | ἀπαξαπάντων (105). Prayers for the future and regrets for the past alike have regard to Hellas, not to Athens. Thus in line 435 we find

σπένδοντες εὐχόμεσθα τὴν νῦν ἡμέραν
Ἑλλησιν ἄρξαι πᾶσι πολλῶν καγαθῶν,

in 1320

καπευξαμένους τοῖσι θεοῖσιν
διδόναι πλούτον τοῖς Ἑλλησιν,

and in 646 ἡ δ' Ἑλλὰς ἂν | ἐξερημωθείς ἂν ὑμᾶς ἔλαθε. In line 292, when the Chorus are summoned, the call is ὦνδρες Ἕλληνες, altered ten lines below to the more expressive and sentimental address ὦ Πανελλήνες—a word sadly rare in our

¹ Lines 47-48, 270, 313-315, 651-654.

² Lines 681-687, 921, 1319.

³ Lines 606 *sqq.*

⁴ Cf. Whibley, *Political Parties in Athens during the Pel. War* (1889), p. 98.

⁵ Whibley, *op. cit.*, p. 91 *sqq.* and *passim*.

⁶ Line 1082, ἐξὸν σπείσασμένους κοινῇ τῆς Ἑλλάδος ἀρχειν.

extant Greek literature. But the climax of lofty patriotism is reached in that wonderful cry,

μείζον δ' ἡμᾶς τοὺς Ἕλληνας
 πάλιν ἐξ ἀρχῆς φιλίας χυλῶ,
 καὶ συγγνώμῃ τινὶ πραοτέρῃ
 κέρασον τὸν νοῦν (996-999),

—words which, in a different key, breathe the spirit of Panhellenism as nobly as does the Aeschylean battle-cry at Salamis.

But the patriotism of Aristophanes is not all expended on this unattainable ideal. One who loved Attica so dearly could not but be a loyal Athenian, and the enemies of Athens come in for some hard blows. Yet even here the chief count against opposing cities is that they will not lend a hand to restore Peace. Except for their slackness in this respect (478-480), the Spartans escape with a passing hit at their greed and narrowness,¹ and a single oath suffices for the Boeotians (466). But our poet has no patience with the temporising neutrality of the Argives (475-478, 491-493), and neither Solon nor Pericles could have been more bitter against Megara. Against her, too, the definite charge is that she has sinned against Peace (500-502), but the political antipathy is more deeply rooted. Taking these lines in conjunction with 246-249 and 481-483, we can see that Aristophanes has not forgotten the base betrayal of five-and-twenty years before.

The plot of the play may be thus briefly analysed :—

*Prologue*² (1-298).—Two slaves of the household of Trygaeus, an Attic vine-dresser, are busily supplying unsavoury food to a huge beetle, which is screened from the

¹ Line 623, ἀτ' ὄντες αἰσχροκερδεῖς καὶ διειρωνόξενοι.

² The principles of formal division laid down by Zielinski have not been adopted here, chiefly because the absence of an *Agon* makes their application difficult. For Zielinski's own division of the *Peace*, see his *Gliederung der altattischen Komödie*, pp. 137-140, 179-180, 188-189, 204-206. On the other hand it is clearly absurd to follow the old plan of grouping several scenes and odes (e.g. 361-728) into a single ἐπεισόδιον. No formal division has therefore been attempted, but it is not to be supposed that the editor rejects the theory of epirrhematic composition as applied to a whole play.

spectators' sight. They soon give up the task in disgust, and, when one of them has retired after a little grumbling and *badinage*, the other proceeds (l. 50) to describe his master's mad attempts to climb heavenwards. But Trygaeus is already mounted on his beetle-Pegasus, and at line 80 he rises into sight, and reveals to his alarmed servant his intention of interviewing Zeus. The servant calls his master's daughters from the house, and a tragic dialogue ensues between them and their father, who at last continues his journey and reaches the house of Zeus (179). Hermes rushes out, indignant at the summons of a mortal, but is quickly pacified by a present, and acquaints Trygaeus with the absence of the other gods and its relation to the affairs of Greece. He has just spoken of the *carte blanche* given to War, and pointed out the pit in which Peace is buried, when War himself is heard approaching; Hermes makes off, and Trygaeus stands well out of sight. War stalks in (236), and proceeds to throw into an enormous mortar ingredients representing various Greek states. The lack of a pestle makes him call for his assistant Kudoimos, who is despatched first to Athens, then to Sparta, to fetch one; but both the Cleon-pestle and the Brasidas-pestle have been lost, and War is forced to go indoors to make one himself (288). Trygaeus seizes the opportunity to call all Greeks of every country and trade to the rescue of Peace.

Parodos and Epeisodia (299-728).—The Chorus¹ troop in with ropes and levers, and rapturously appoint Trygaeus their leader. With great difficulty he persuades them to give up dancing; at last they quiet down in the course of a little ode on the hardships of war. Trygaeus is just preparing for his task, when Hermes, suddenly appearing (362), threatens him in stormy language with the doom decreed by Zeus. After some time the god yields to the entreaties of the Chorus, backed up by the promises and presents of Trygaeus, and is ready to direct the work with enthusiasm. After a solemn service of libation, which includes a few blessings and more cursings, the work of pulling begins (458). Unfortunately,

¹ For the composition of the Chorus and other controversial points as to scenic arrangements, see *infra*, iii.

the various Greek states pull different ways, and little progress is made until their representatives, whom Hermes and Trygaeus have been freely abusing, retire from the work, leaving it to the farmers alone. Peace is then soon raised, with Opora and Theoria in attendance (519). After a scene of general rejoicing, the Chorus march in procession, ostensibly bound for the country, chanting the praises of Peace. At their request Hermes begins to explain in full the lengthy absence of the goddess, that is, the causes of the outbreak and continuance of the war (603), and to inform Peace herself of a few political and literary events which have occurred during her exile (661). He then hands over Opora and Theoria to Trygaeus, the first to be his wife and the second to be restored to the Boule. The three descend to earth, leaving the beetle behind them for the service of Zeus.

First Parabasis (729-818).—In the anapaests the poet sets forth his claims to greatness and victory. He has never descended to the vulgar and witless tricks of his rivals, but has built up a lofty art with the materials of eloquence and cleverness and wit and humour. In satire he has not been content with attacking safe mediocrities, but has boldly faced the mighty Cleon on behalf of Athens and her empire. He has not been puffed up by former victories, and all—especially the bald—should join in helping him to win another. The Odes are crowded with abuse of certain dramatists whom Aristophanes disliked and despised.

Epeisodia (819-1126).—Trygaeus is welcomed by his servant, into whose care, after answering a few questions relating to heavenly matters, he entrusts his bride. The Chorus congratulate Trygaeus on his well-deserved happiness, and, on the servant's return, master and slave proceed to restore Theoria to the Boule. This short scene, which is followed by antistrophic congratulations, is frankly indecent to a degree perhaps unmatched even in the Old Attic Comedy. The installation of Peace (922) is then performed with full ceremonies, of which the climax is the sacrifice of a sheep. Attracted by the savoury smell of the roasting slices, Hierocles the soothsayer presents himself, to demand the cause and to claim his share from Trygaeus and the

servant (1043). He pours forth absurd oracles unfavourable to Peace, while Trygaeus spars with him in the oracular metre, until, the feast being now ready, the impostor can restrain his appetite no longer, and lays forcible hands on the viands. For this he is soundly thrashed, stripped of his fine clothes, and chased off with contumely.

Second Parabasis (1127-1190).—The Chorus draw a graphic picture of country merriment in time of peace. The war is over! Now for an abundant feast of wholesome country fare and simple hospitality! How much better than enduring the tyranny of a magnificent taxiarch, who is an utter coward in war and shows gross partiality in making out the service-lists at home!

Exodos (1191-1357).—With the crowd which flocks to the wedding come two makers of agricultural implements, laden with presents, and two armourers, whom Trygaeus ridicules and teases unmercifully. Then the son of Lamachus sings warlike tags from Homer (1270), under a running fire of comment from Trygaeus, and the son of Cleonymus gives a line or two from the discreet Archilochus (1298). Trygaeus urges the guests to show themselves brave trenchermen, and the play ends with dance and revel and bridal songs.

II—THE QUESTION OF A SECOND EDITION

At the beginning of the last section the production of our play was confidently assigned to the year 421 B.C. The correctness of this date is now so generally recognised that a divergent view, which once found some favour, may be briefly dismissed.

It was Paulmier¹ who first seriously argued in favour of the year 419 B.C., basing his theory almost entirely on lines 989-990, οἳ σου τρυχόμεθ' ἤδη | τρία καὶ δέκ' ἔτη: and he actually converted Brunck and Fynes Clinton to his view. The words quoted (which are fully discussed below, pp. 12-14) are indeed very difficult to explain; but the doubt attaching to them cannot for a moment outweigh the strong evidence,

¹ *Exerc. Crit.*, p. 742.

external and internal, which goes to show that the play as (or at least almost as) we have it was produced in the year 421. The reference to the deaths of Cleon and Brasidas (ll. 269, 281) would be pointless, and the almost certain reference to the Spartan prisoners (ll. 479-480) would be impossible, at any later date; the attitude of the Greek cities, as sketched in lines 464-507, harmonises very well with what we know of them at the time of the Peace of Nicias,¹ and in no way with their relative positions two years later;² and the exuberant rejoicings over the prospect of peace, which are scattered throughout the play, could never have been composed for any audience which had in some measure enjoyed those blessings for two years.

But, however certain we may be that our date is correct, the vexed question as to a second edition is not affected, and that question demands a brief discussion here.

The Third Argument runs as follows (but see variants *ad loc.*):—

φέρεται ἐν ταῖς διδασκαλίαις <δὲ> δεδιδαχώς Εἰρήνην ὁμοίως ὁ Ἀριστοφάνης. ἄδηλον οὖν, φησὶν Ἐρατοσθένης, πότερον τὴν αὐτὴν ἀνεδίδαξεν ἢ ἐτέραν καθήκεν, ἥτις οὐ σφύζεται. Κράτης μέντοι δύο οἶδε δράματα γράφων οὕτως· ἀλλ' οὖν γε ἐν τοῖς Ἀχαρνεῦσιν ἢ Βαβυλωνίοις ἢ ἐν τῇ ἐτέρᾳ Εἰρήνῃ. καὶ σποράδην δέ τινα ποιήματα παρατίθεται, ἅπερ ἐν τῇ νῦν φερομένη οὐκ ἔστιν.

Eratosthenes, then, found mention in the didascaliae of two plays called *Εἰρήνη*, attributed to Aristophanes, but was himself acquainted with only one; it would appear that Crates knew both, although the omission of subject and verb in the words quoted from him leaves the drift of his sentence uncertain.

Four passages only have come down to us as quotations from the *Peace*, which are not found in the play as it stands. These are:—

¹ Cf. Thuc. v. 17, 2; v. 22, 2.

² Especially in the case of Argos, who became the ally of Athens in 420 B.C.

1. Stobaeus, *Floril.* 56, 1. Ἀριστοφάνης Εἰρήνης—

A. τοῖς (v. l. τῆς) πᾶσιν ἀνθρώποισιν Εἰρήνης φίλης
πιστὴ τροφός, ταμία, συνεργός, ἐπίτροπος,
θυγάτηρ, ἀδελφή, πάντα ταῦτ' ἐχρήτό μοι.

B. σοὶ δ' ὄνομα δὴ τί ἐστιν ;

A. ὅτι ; Γεωργία.

Lines 556–557 of the *Pax* immediately follow without any gap. Stobaeus may, of course, be right as to the source from which he claims to take these lines, but the character Γεωργία and the strong family likeness of *fr.* 109 (from the Γεωργοί) make it highly probable that Εἰρήνης is a mistake for Γεωργῶν.

2. Pollux, x. 188. ἐν γοῦν τῇ Ἀριστοφάνους Εἰρήνῃ
γέγραπται—

τὴν δ' ἀσπίδα
ἐπίθημα τῷ φρέατι παράθες εὐθέως.

Most editors (wrongly, as I think) compare *Pax* 1228, &c.

3. Schol. RV ad *Nub.* 699 and Suidas (s.v. *τῆμερος*).
καὶ ἐν Εἰρήνῃ—

ὡς Λακεδαῖμον, τί ἄρα πείσει τῆμερα ;

There are obvious parallels to this line in *Pax* 242, 246, 250, and it might well be the product of an imitative scholiastic brain ; but Schol. Ald. ad *Nub.*, l.c., assigns it to the Ὀλκάδες.

4. Eustathius, 1291, 26. ὡς Ἀριστοφάνης Εἰρήνῃ—

πόθεν τὸ φῖτυ ; τί τὸ γένος ; τίς ἡ σπορά ;

Dobree would place this line after line 189 of our play, but that is a mere conjecture. The line may well be from another play, the occurrence of the rare word φῖτυ (*Pax*, 1164) leading to the mistake.

It looks as if the passage from Pollux had to stand by itself, so far as satisfactory evidence from citation is concerned. In fact, the extant fragments rather make against the theory of revision. No other named play of Aristophanes (setting aside the problematic *Ναυαγός* or *Δὲς Ναυαγός*) is

cited so seldom as four times, and two at least of the four quotations are more than suspicious, while not one of them is referred to *Εἰρήνη* *α'* or *β'*, as happens sometimes in the case of all the other revised plays, viz. *Νεφέλαι α'* (Schol. Plat.) *Θεσμοφοριάζουσαι β'* (Photius, &c.), *Πλούτος πρῶτος* (Schol. *Ran.*).

We must now discuss such indications of revision as the play itself has been thought to afford.

Taking first the less popular view (put forward by Droysen), viz. that our play of 421 B.C. is the second edition, we find the following passages quoted in its support by Zielinski:¹—

(1) Lines 47–48—

δοκέω μὲν, ἐς Κλέωνα τοῦτ' αἰνίττεται,
ὥς κείνος ἀναιδέως τὴν σπατίλῃν ἐσθίει.

The present *ἐσθίει*, says Zielinski, shows that Cleon was alive at the time of the first edition (placed by Zielinski in 422 B.C.), but lines 269, 313, 649 prove him dead at the time of the *διασκευή* of 421 B.C.

(2) In line 480 *ὁ χαλκεύς* is Cleon, and the present *ἔα* shows that he was alive.

(3) Lines 406 *sqq.* refer to the eclipses mentioned in *Nub.* 581 *sqq.*, where the heavens themselves protested against Cleon's election to the *στρατηγία*: therefore the lines in the *Pax* cannot have been written as late as 421 B.C.

(4) Between verses 48 and 50 the spectators ought to make guesses about the *raison d'être* of the beetle, as they do about Philocleon's disease in *Vesp.* 74 *sqq.* Such a passage has been cut out of the edition of 421 B.C., because after the death of Cleon it was inappropriate.

(5) In line 371 Hermes asks Trygaeus:—

ἄρ' οἶσθα θάνατον ὅτι προεῖφ' ὁ Ζεὺς ὅς ἂν
ταύτην ἀνορύπτων εὐρεθῇ;

"Natürlich weiss er es nicht, und wir ebensowenig," for from line 195 *sqq.* he learned that Zeus had left Heaven.

¹ *Die Gliederung der attischen Komödie* (1885), pp. 65–70.

Again, in line 376 Hermes cries ὦ Ζεῦ κεραυνοβρόντα. These lines, taken in conjunction with the scholion on l. 236, τινὲς δὲ φασὶ τὸν Δία ταῦτα λέγειν, show that in the first edition Zeus played the part which in the following year was assigned to Πόλεμος.

Now I am far from accusing Dr. Zielinski of wresting the words of Aristophanes to his pre-conceived theory; but in regard to all the passages, and especially (2) and (3), which are fully discussed in the commentary, I submit that an impartial view will invalidate his arguments. In l. 480 it is now generally admitted that ὁ χαλκεύς is not Cleon, or any other individual who figures in history, but the jailer; in ll. 406 *sqq.* it is highly improbable that there is any reference to eclipses, and, even if there were, it is not impossible to mention a noticeable eclipse a year or eighteen months after its occurrence. A weaker argument than that of (4) cannot well be conceived; because Aristophanes has condescended to a wretchedly poor trick in the *Wasps*, he must forsooth repeat it in the following year. Nor is the treatment of ll. 371 and 376 much more fortunate. In l. 371 the words ἂρ' οἶσθα, though grammatically a question, logically introduce a statement of fact, as in l. 479; and the πρόρρησις of Zeus was of course pronounced before his departure, when he installed Πόλεμος in his place. As to l. 376, the words ὦ Ζεῦ κεραυνοβρόντα, which Trygaeus understands as an appeal for help, are perhaps rather a cry of horror; or, if not, Hermes may surely invoke the lord of the thunderbolt, though far away.

The only passages, then, on which Zielinski can seriously rely are ll. 47-48 and the scholion on l. 236. The present ἐσθίει in l. 48 would certainly be most naturally taken to refer to a living person, and any other view may therefore seem to be an explaining away; but as nothing else in the play favours the idea that a single line of the *Peace* was written before Cleon's death, it is surely more reasonable to look a little further for a solution, and to embrace it if satisfactory (see Comm.), than to build up a dizzy superstructure on the foundation of a doubtful line. The

scholion on l. 236 is a distinct piece of evidence, to be carefully considered in conjunction with other indications of revision; but as these, such as they are, favour the view that the second edition was subsequent to the year 421, the scholion in no way supports the contention of Zielinski.¹

Though the much-quoted *τρία καὶ δέκ' ἔτη* of l. 990 is adverse to the theory which we are considering, yet two separate scholia on the passage seem at first sight to support that theory. In Schol. I. are found the words—*Θουκυδίδης, κατὰ τὰς τῶν χειμῶνων καὶ θερέων εἰσβολὰς τὸν πόλεμον γεγενῆσθαι λέγων . . . ἀπολείπεται παρὰ τὰ θ' ἔτη*, and in Schol. II. —*ἀπὸ δὲ τῆς τῶν Ἀχαρνέων διδασκαλίας γ' ἔτη εἰσίν*. Here then, Ludwig argues, two separate calculations bring us to the year 422 B.C. But fortunately the value of such evidence can be gauged from Thucydides himself, who on the contrary says, *κατὰ θέρη δὲ καὶ χειμῶνας ἀριθμῶν ὥσπερ γέγραπται εὐρήσει . . . δέκα μὲν θέρη ἴσους δὲ χειμῶνας τῷ πρώτῳ πολέμῳ τῷδε γεγενημένους* (v. 20. 3).² The first scholiast, misquoting Thucydides, gives a length of nine years to the first period of war; the second scholiast, taking this chronology as correct, subtracts six years (*Ach.* 266, to which Schol. I. refers) from nine, and gives the result as the interval between the *Acharnians* and the *Peace*.³

This part of the discussion may close with a very simple but cogent argument: as Richter⁴ says, the very words of Eratosthenes, *ἄδηλον οὖν πότερον τὴν αὐτὴν ἀνεδίδαξεν ἢ ἑτέραν καθῆκεν*, show that the lost *Εἰρήνη*, which he found mentioned in the didascaliae, was of later date than the play which he knew.

We must now consider whether the play was reproduced at a date subsequent to 421 B.C.

The lines which first claim consideration are 989-990,

¹ Dr. Zielinski's strange hypothesis (*op. cit.*, pp. 74-79), that the play as we have it was written for the dedication of a statue of Peace begun by Pheidias, needs no discussion here.

² Cf. v. 20. 1, and 25. 1.

³ These scholia are discussed in full by H. Helmbold, *Ar. Pax superstes utrum prior sit an retractata* (1890), pp. 65-69.

⁴ *Praef.*, p. 23.

ἡμῖν οἳ σου τρυχόμεθ' ἤδη | τρία καὶ δέκ' ἔτη. Have these words come into our play from a second edition of 419 or 418 B.C.?

It is plain at the outset that any interpolated lines may just as well have come from a totally distinct play as from a second edition of the *Peace*; for the idea of an elaborate *contaminatio* is out of the question. But there are two several explanations, either of which is more satisfactory than the theory of interpolation.

(1) The poet may, for reasons of his own, be throwing back the date of the war's outbreak to the time of the commencement of hostilities between Corinth and Corcyra. The great naval battle, in which the Corinthians were badly beaten, took place in 435 B.C., fourteen years before the production of the *Peace* (Thuc. i. 29). This possibility has long been recognised; but the question has naturally arisen: Why should Aristophanes date from 431 B.C. in the *Acharnians* (ll. 266, 890), and from 435 or 434 B.C. in the *Peace*? Ruppertsburg³ gives a satisfactory answer, showing how different were the yearnings of Dicaeopolis and Trygaeus, and how important is the context of the passages in the *Acharnians*. The two visions which delight Dicaeopolis, ἔκτω ἔτει, are the sight of his country deme (with Φαλῆς therein) in l. 266, and of the Copaic eel in l. 890. Now both of these joys were lost to him in 431 B.C., neither before nor after, the first by the enforced removal from country to town (Thuc. ii. 14), and the second by the stopping of all trade with members of the Peloponnesian league after the declaration of war. But Trygaeus, as we have seen above (p. 3), is concerned for all the states of Greece, and he may well date from the year in which two of them first came into open collision.

(2) Or the poet may be purposely exaggerating. The passages from the *Acharnians*, as we have seen, demand accuracy, but for the most part οἱ ποιηταὶ πολλάκις ἀποσχεδιάζουσιν εἰς τοὺς χρόνους (Schol.). Thus in *Eq.* 793 (exactly a year after the ἔκτω ἔτει of the *Acharnians*) we get ἔτος ὄγδοον in the same connection; now to add three years

¹ Ueber die *Eirene* des *Ar.* (1888), p. 5.

to the real total is more natural than to add one, for in the former case the audience realise that the poet is speaking loosely. Further, it has been shown by van Leeuwen (on *Ran.* 50) that *τρεις καὶ δέκα* is often used to denote an indefinite number. He refers to *Plut.* 194, 846, 1083, and *fr. adesp.* 109. Dr. Merry, to whose note I am indebted for the reference, calls this "a shirking of the problem," but that only means that the explanation is more simple than we expected. What could be more apposite than *Plut.* 846, *οὐκ ἀλλ' ἐνεργήγως ἔτη τρία καὶ δέκα*? And what more natural in English than to say of a war which had continued for nine or ten years, "Here have we been fighting a dozen years"?

The first explanation seems to be tenable, the second to be distinctly right.

Zielinski contends that an "Agon" was no less essential to a comedy than was a *καταστροφή* to a tragedy, and that the absence of such a feature in any play is a sign of *διασκευή*.¹ In the case of the *Peace*, Zielinski explains the omission as due to the peculiar nature of a "Weihefestspiel," and assumes that the first edition comprised an "Agon" in which Trygaeus contended with—Hyperbolus! This last astounding assumption is founded entirely on three little digs which the poet inflicts, in passing, on that unfortunate politician, viz. ll. 681–692 (drawn out for the sake of a joke on his trade), 921, and 1319. But, as the "Weihefestspiel" theory has no probability whatever, it follows either that one of the two editions of the *Peace* had no "Agon," or that the play as we have it is a *contaminatio* of the two, with the "Agon" for some reason omitted. But what *contaminator* would omit "die Katastrophe der Komoedie"?

In this case, as in the arguments resting on the required epirrhematic nature of the Parodos² and of the Choric songs,³ Zielinski has been too fixedly determined to elevate the usual methods of comic composition to the dignity of unbending laws. An "Agon" is usual, and exact symmetry

¹ *Gliederung*, pp. 137 *sqq.*, 204 *sqq.*

² *Op. cit.*, pp. 204 *sqq.*

³ *Op. cit.*, pp. 338, 342 *sqq.*

of episodic and choric composition may often be traced in the comedies which remain to us ; but that the "Agon" was indispensable, and the episodic symmetry as canonic as that of the Parabasis, this brilliant and stimulating writer has failed to prove.

Again, Droysen and others point to the unsatisfactory and disconnected nature of the scenes subsequent to the First Parabasis. But this is a fault which the *Peace* shares with most of the early plays of Aristophanes. As Mr. Starkie says: "In the closing scenes of the *Acharneis*, *Vespæ*, *Pax*, *Aves*, there is nothing but a wild scene of unbridled buffoonery, terminating in an Exodus, which is not closely connected with the plot of the play. . . . It must be confessed that neither the Parabasis nor the burlesque scenes are integral parts of the plot, and that, in consequence, an Aristophanic Comedy does not form an artistic whole, unless we leave out everything that succeeds the Parabasis."¹

A review of the whole discussion will, I think, lead us to the conclusion that no certain answer can be given to the question. On the one hand we have the irrefragable statement of the Third Argument—with Eratosthenes cited for its truth—that a second *Εἰρήνη* figured in the didascalie as the work of Aristophanes,² and the mention—ascribed to Crates—of a *ἐπέγρα Εἰρήνη*. To impugn these quotations as fraudulent inventions would be uncritical and absurd. But it is well to understand that the theory of a second edition depends almost entirely on this important piece of evidence. External support has been (wrongly perhaps, but with strict impartiality) reduced to the scholion on l. 236—with its vague *τινὲς δὲ φασί*—and *fr.* 295, while internal evidence has been found to be altogether wanting. It is perhaps a wholesome thing that there should be a few problems in the domain of scholarship in which the evidence for and against is so equally balanced or so conflicting as to make dogmatism an impertinence.

¹ *Wasps* (1897), p. xxii. Cf. G. Murray, *Ancient Greek Lit.*, p. 277.

² As the presence of the word *Εἰρήνη* in the didascalie is the one important fact, Fritzche's suggestion, that the supposed second edition of the *Εἰρήνη* was really the *Τρωργοί*, is irrelevant.

III—THE SCENIC ARRANGEMENTS OF THE "PEACE"

There is perhaps no Greek drama extant which presents greater scenic difficulties than the *Peace*, and on any general theory of its arrangement a great deal must be left unexplained or uncertain.

A very few facts are undisputed. The scene (or part of it) represents the house of Trygaeus, before which the action takes place from ll. 1-154 and 819-end. Attached to one side of the house is a pen or stable for the beetle; this is roofless,¹ for at l. 80 Trygaeus is raised into the air from within it by a mechanical contrivance. The first part of the ascent (real or pretended) is over at l. 101; from ll. 102-153 the beetle and its rider are either suspended in air or find support; the ascent has begun again by l. 164, when Trygaeus pretends to see Peiraeus; at l. 179 they reach the house of Zeus in heaven, and the beetle disappears. From this point to l. 728 all is in dispute: the position of the house of Zeus, and the method by which it was reached; the nature and position of the cavern, and the entrance thereby of the *κωφὰ πρόσωπα*: the positions of Hermes and Trygaeus relative to the Chorus; the exit of the actors prior to the Parabasis, and some minor points.

These questions are so interdependent that the answers given by different theorists must be summarised as separate schemes. It should be remembered that Richter, Droysen, and Niejahr wrote before the existence of an early raised stage had been doubted, while Reisch, Herwerden, and (partially) Robert follow Dörpfeld's theory.

Richter² (in the main following Schönborn³) imagines a stage of two levels, the lower representing the house of Trygaeus, the higher that of Zeus, before the door of which is the cavern (l. 224, *εἰς τοῦτ' ἰὸν κάτω*⁴). Here stand Hermes and Trygaeus, and subsequently Peace, Theoria and Opora.

¹ Droysen, *Quaestiones de Ar. re scaenica*, p. 52.

² *Ar. Pax* (1860), *Praef.*, pp. 28-37.

³ *Die Skene der Hellenen* (1858).

⁴ Richter boldly takes *εἰσόδους* as equivalent to *ἀναβάσεις*.

At l. 301 the Chorus of γεωργοί hurry into the orchestra, accompanied by a body of supers, who represent the different states of Greece. It is these latter only who obey the summons of Hermes, expressed in l. 427, and mount the lower or proper stage, being thus separated both from the two actors and the Chorus. They throw the end of a rope to Hermes and Trygaeus, and all three contingents pull together for a time. Finally the work is left to the Chorus in the orchestra, who are at last successful; Theoria and Opora come up from the cave by a ladder, and the statue of Peace is drawn up at the same moment. At l. 551 the extra choristers return to the orchestra, which they leave at l. 728, while Trygaeus with the κόραι descends by the ladder already mentioned; such a descent is παρ' αὐτὴν τὴν θεόν, because the statue remains at the mouth of the cave.

Droysen¹ places the house of Zeus on the stage, and assumes a change of scene between ll. 149 and 178. Against the higher level or θεολογείον he argues (1) that the tragedians rarely employ such a device, and then for not more than four characters, of whom all but one are mute; (2) that Hermes and Trygaeus above could not help the Chorus below to pull, whereas they evidently do help. As to the ascent, he thinks that from ll. 81-148 Trygaeus is μετέωρος only in so far as he supported on the "extrema suilis muri pars." At l. 149 Trygaeus slowly rises on the beetle, and pronounces the anapaests (ll. 154-172) while in mid-air; but after sighting the house of Zeus he is lowered again to the stage,² and finds himself before the door of that house, which by a change of scene has taken the place of his own. On the stage, too, is the cavern. The Chorus get sufficiently near the actors to assist in the extrication of Peace by crowding on a flight of steps leading to the stage.³ Before the Parabasis the actors leave the stage by the ordinary exits, but the words παρ' αὐτὴν τὴν θεόν "ad fabulae argumentum non quadrant," and should be changed to παρ' αὐτὸ τὸ θεώ.

¹ *Quaest. de Ar. re scaen.* (1868), pp. 48-54.

² Cf. Geppert, *Die altgriechische Bühne* (1843), pp. 166-167.

³ "Nusquam enim apud Aristophanem chorum scaenam intrantem videmus," *op. cit.*, p. 11.

Nieiahr¹ follows Droysen in all essential points, except that (1) he denies the change of scene, and maintains that the house of Trygaeus does duty also for the palace of Zeus, the beetle-pen only being removed; (2) he explains the descent of Trygaeus from his heavenward course as a parody of the fall of Bellerophon; (3) he brings the Chorus upon the stage for the pulling. He apparently sees no difficulty in the words *παρ' αὐτὴν τὴν θεόν*.

Reisch makes the house of Zeus rise from behind that of Trygaeus; the latter is represented by the *προσκήνιον*, the former by an upper storey, lying back, which rises over the back scene.² The heavenly place, in which Hermes and Trygaeus confer, is in front of this upper storey, but whether it is the roof of Trygaeus's house or a special platform raised above it, is not certain.³ Reisch inclines to the latter view, thinking that a house-roof was too closely associated with human characters to produce the required illusion. He holds that the use of a *θεολογεῖον*, as described by Pollux,⁴ may be fairly assumed for several appearances of the gods. The ascent of Trygaeus is as problematic as that of his prototype Bellerophon; as to his descent at the words *τιθὲ παρ' αὐτὴν τὴν θεόν* (726), Hermes probably points to a ladder, by which Opora and Theoria had before climbed to heaven, and by means of which Trygaeus now descends into his own house.⁵ The Chorus alone extricate Peace from the cavern, which Reisch presumably places in front of the house of Trygaeus ("die einen Theil der Dekoration bildet").⁶

Herwerden⁷ pictures a large and spacious episcenium, from the back part of which, but on still higher ground, rises the house of Zeus. The cavern lies between the steps of this house and the front of the episcenium. The humble

¹ *Quaestiones Aristophaneae Scaenicae* (1877), pp. 20-26.

² Dörpfeld and Reisch, *Das griechische Theater* (1896), p. 208.

³ *Op. cit.*, p. 225.

⁴ Pollux iv. 130, ἀπὸ δὲ τοῦ θεολογείου ὄντος ὑπὲρ τὴν σκηνὴν ἐν ὕψει ἐπιφαίνονται θεοί, ὡς Ζεὺς καὶ οἱ περὶ αὐτὸν ἐν Ψυχαστασίῳ. Cf. Phot. s. v. τραγικὴ σκηνή.

⁵ *Op. cit.*, p. 227.

⁶ *Op. cit.*, p. 182.

⁷ *Ἀριστοφάνους Εἰρήνη* (1897), vol. i. pp. xix-xxxix.

dwelling of Trygaeus, flanked by the beetle-stable, projects a little beyond the front of the προσκήνιον—presumably in order that a flight of steps, which lead from Trygaeus's back door to the top of the episcenium, may be hidden from view. The Chorus, as well as the two actors and five supers (one for each city named),¹ help to raise Peace, and all must be on the same level; but half or even a quarter of the Chorus will be sufficient. The stage building must therefore accommodate either nineteen ($12 + 5 + 2$) or thirteen ($6 + 5 + 2$) persons. The choristers and supers climb "per scalas ubiubi positas." At l. 508, when the work is left to the Chorus alone, the supers descend to the lower level, but do not return to the orchestra; they are the ἀκόλουθοι of l. 730. Herwerden explains the descent in l. 725 in the same way as Reisch, but thinks that the statue of Peace has been lowered into the orchestra shortly before.

Merry,² a supporter of the raised stage, places the two houses on the same level, with the cavern in front of the house of Zeus. Taking the view that the more rudimentary and inadequate is the staging of the play the more effective is the parody of the *Bellerophontes*, he thinks that Trygaeus is raised above the ground and again lowered by means of a pulley passed over a piece of timber which projects above the back wall. The same apparatus serves afterwards for the raising of Peace, the rope, with a number of loose ends, being detached from the beetle and fastened to the image. The pulling is done by Herwerden's nineteen men, and the twelve choristers and the supers mount the stage by a temporary ladder. Into the words *τηδὲ παρ' αὐτὴν τὴν θεόν* "many strange suggestions about concealed stair-cases and the like have been forced; but probably the same spirit of fun runs through the passage, and the plain meaning of Hermes is, 'just step down, close by the side of the image; and there you are!'"—which was patently true."

Robert's carefully elaborated and highly interesting

¹ Lines 466, 475, 478, 481, 503.

² Aristophanes, *Peace* (1900), Introd., pp. 10-16.

theory¹ has been kept till last. He supposes that the house of Trygaeus occupied the right part of the scene, and that the house of Zeus stood at right angles to it on the left, but considerably nearer to the spectators. Trygaeus flies across the intermediate space, and the manner of his flight may have been thus: A strong pole was erected behind each of the houses; the poles were connected by an endless rope running on pulleys; and the beetle, fastened to the rope by strong cords, was drawn from the one house to the other. There is a platform in front of the house of Zeus, upon which Hermes steps at l. 180, and Trygaeus about l. 194. The beetle then disappears behind the house of Zeus. At l. 232 Hermes goes back into the house, and Trygaeus, with the words *φέρ' αὐτὸν ἀποδρῶ* (234) escapes into the orchestra, probably by means of such a flight of steps as is found in one of the Phlyakes paintings.² Polemos, and afterwards Kudoimos, then step upon the platform, and Trygaeus is absorbed in their proceedings until they re-enter the house at l. 288. He then turns to the centre of the orchestra, where is the cavern of Peace, and at his call for general help the Chorus enter, accompanied by a couple of supers to do the actual work, which is completed at l. 519. (Hermes has run down the ladder at l. 362.) But how, asks Robert, do Theoria and Opora ascend from the cavern, and how do they descend with Trygaeus (*παρ' αὐτὴν τὴν θεόν*) at l. 726? He answers confidently. By the *Χαρώνιοι κλίμακες*,³ a subterranean passage with a flight of steps leading down to it at each end, such as has been recently discovered at Eretria,⁴ and traces of which may be seen at Magnesia⁵ and Sicyon.⁶ As the statue of the goddess remains close to the mouth of the cave, the descent of Trygaeus and the two *κόραι* at l. 726 will be exactly *παρ' αὐτὴν τὴν θεόν*. Robert further claims that his view gives a good sense to *εἰσιόντες*

¹ C. Robert in *Hermes*, xxxi. (1896), pp. 551-557.

² Baumeister's *Denkmäler*, Fig. 1828.

³ Pollux iv. 132, αἱ δὲ Χαρώνιοι κλίμακες, κατὰ τὰς ἐκ τῶν ἐδωλίων καθόδους κείμεναι, τὰ εἶδωλα ἀπ' αὐτῶν ἀναπέμπουσιν.

⁴ Dörpfeld, *Griech. Theat.*, p. 116.

⁵ *Op. cit.*, p. 156.

⁶ *Op. cit.*, p. 120.

(427), as the workers must actually enter the mouth of the *ἀντρον*, i.e. the head of Charon's ladder.

Space forbids anything like a detailed criticism of the foregoing schemes, but their main points may be briefly reviewed, and the comparative value of some minor ones will appear in the course of the argument.

And first it will be generally agreed that we cannot possibly concede to Richter the extraordinary conditions of pulling which he requires. That the Chorus should be two storeys below the mouth of the cave, where they cannot do the work, and the supers at an intermediate level, where they cannot do the hindering, while the two actors, who really do nothing, should alone be in a position to pull—this is neither practical nor humorous. Wherever the cave is, there must be both the *γεωργοί* and the representatives of the states, i.e. the Chorus and the supers, if supers there are.

Now if it can be shown that the house of Zeus must have been higher than both the house of Trygaeus and the cavern, the main contentions of Droysen, Niejahr, Merry, and Herwerden will be alike disproved. An attempt shall be made to prove the first point by reference to the mechanical contrivances and the nature of the parody, the second by words occurring in the play itself.

1. The use of mechanism in the *Bellerophontes*¹ is not an isolated case. In the *Andromeda* (Eur. fr. 126 (D) = Ar. *Thesm.* 1098–1100) Perseus was undoubtedly seen flying to the rock, and the journey of Thetis in Eur. *Andromache* 1228–1230 cannot have been left to the imagination.² Many other cases are somewhat less certain, but quite probable; putting the difficult question of the *Prometheus* aside, it is hard to doubt that the car of Medea floated visibly through the air. Moreover, a contrivance for this purpose is distinctly parodied in the *Clouds*.³ It is fair, then, to assume that a crane of some kind was in use before 421 B.C.,⁴

¹ Pollux iv. 128.

² Dörpfeld and Reisch, *Griech. Theat.*, pp. 228–229.

³ *Nub.* 225.

⁴ All the plays mentioned are prior to this date (the year of the *Peace*), except *Andromeda* (412 B.C.), for there can be little doubt about the *Andromache*. See G. Murray, *Eur.*, vol. i. (Bibl. Ox.).

and that by its help an actor might be lifted to a higher level. Now the comic poet deliberately sets himself to travesty this device, especially its use in the *Bellerophontes*. Of the mechanical details we know nothing, but the general treatment may be deduced from the requirements of burlesque and from certain of the spoken lines. Thus (1) the tragic use of the *μηχανή* being as far as possible concealed, the comic use must be blatantly displayed to the spectators; (2) the tragic use being as far as possible carried out without a hitch, the comic use must be clumsy and all but unsuccessful:¹ but (3) *the final result must be achieved in the one case as in the other*. Unless this last point is conceded, the whole parody is vain. The audience have seen the preparations for ascent (126-153), have heard the final injunctions of Trygaeus to his steed (154-163), have watched him rise till he can pretend to see Peiraeus (165), and have laughed at his growing alarm as he mounts higher still (173-176); but the round of applause is surely kept for the moment when he steps from his charger on to the floor of heaven (178). The spectators who could have approved of the lamentable anti-climax imagined by Dr. Merry would have laughed at anything. What served for the higher level must be matter for later consideration, but its necessity cannot be too strongly asserted; as Reisch² says, "much of the amusement which the journey of Trygaeus gave to the spectators depends on the fact that they were familiar with the contrivance of a special Gottplatz." The house of Zeus must have been higher than the house of Trygaeus.

2. We have next to show that the house of Zeus must have been on a higher level than the cavern. This will of course follow directly from the conclusion just reached, for the Chorus will be unable to help if the cavern is on the heavenly level, and we have seen above that there cannot have been three distinct levels. But it is worth while to show that the fact is distinctly stated in ll. 223-224, *εἰς ἄντρον βαθύ . . . εἰς τοῦτ' ἰ τὸ κάτω*. In these words the poet tries to explain away an obvious inconsistency; the cave

¹ Cf. Merry, *Peace*, p. 11.

² *Griech. Theat.*, p. 225.

should have been in heaven, but owing to the requirements of staging it must be placed on the level of earth. For τὸ κάτω cannot be equivalent to τὸ πρὸ ποδῶν, as a review of the uses of κάτω in Aristophanes alone will show. Setting aside as irrelevant the idiomatic ἄνω κάτω (ἄνω τε καὶ κάτω) and the frequent use with verbs of motion ("downwards"), we find in the remaining thirteen instances an opposition expressed or strongly implied between that which is "beneath" and some person or object placed on a distinctly higher level. Thus (1) "in the world below," in opposition to those on the earth, *e.g.* *Pax* 649, ἀλλ' ἔα τὸν ἄνδρ' ἐκείνον οὐπερ ἔστ' εἶναι κάτω, *Ran.* 69, and often, or in opposition to gods in heaven, *Av.* 844, 1607; (2) of lower parts of the body in opposition to upper parts, *e.g.* *Ran.* 485, τὴν κάτω κοιλίαν (opposed to ἡ ἄνω in Hippocrates), *Thesm.* 216, τὰ κάτω δ' ἀφεύειν (ταδί in 215 being τὰ ἄνω), *Vesp.* 181, φέρει | κάτω γε τουτονί τιν' (*i.e.* not on his back: cf. *fr.* 409, τὸν κάτω σπατάγγην: (3) of maritime in opposition to inland peoples, *fr.* 27, Λαμπτρέυς ἔγωγε τῶν κάτω (there being two places called Λαμπτραί: see Harpocr., s.v. Λαμπτρέϊς); (4) one case remains, *viz.* *Ach.* 97, ἄσκωμ' ἔχεις που περὶ τὸν ὀφθαλμὸν κάτω, where Dicaeopolis points to the leather thong attached to the eye, and locates it as being below (not above). This line and *Vesp.* 181 show more conclusively than any others the exactness of the Greek use of κάτω. A word used in such constant opposition to an object above could not mean vaguely "down on the ground," and any contrast between the level of the feet and the pointing finger in *Pax* 223-224 is plainly out of the question. It follows that the words τὸ κάτω are purposely added, to call attention to the lower level of the cave: hence (1) Hermes and Trygaeus are upon a height, (2) the cave is not.

But we must further show (against Robert) that Hermes and Trygaeus remain aloft from l. 234 to 726. Now Robert's account of their descent involves one grave difficulty, which he passes over in silence—the exit of Hermes at l. 728. While Trygaeus and the κόραι are descending Charon's ladder, Hermes must walk back from the very

centre of the roomy orchestra to the stage buildings, and then pass up a flight of steps to the house of Zeus. This is an unheard-of proceeding. Further, his descent at l. 362 would surely have been noted in the text; the line might have run somewhat thus:—*ἔα ἔα, τί ποεῖτε; καταβαίνειν με δεῖ*, but something at any rate would have been said. In fact, the unheralded manner of the entrance and exit of Hermes is conformable only with one supposition—that the god stepped straight out of and straight back into the house of Zeus.

The descent of Trygaeus from the higher level (at l. 234) is open to a similar objection. The words *φέρ' αὐτὸν ἀποδρῶ*, on which Robert depends, will apply admirably to Trygaeus if he intends to hide in a corner; but if he is to descend—well, the verbs *ἀναβαίνειν* and *καταβαίνειν* have caused so much trouble in other plays,¹ where their application is not always obvious, that we may well be surprised not to meet them here, where (for Robert's view) they are badly wanted.

Again, if Trygaeus and Hermes are standing on a height, the drift of the otherwise pointless lines 469–471 becomes at once clear. The poet, feeling that Trygaeus, after all his professions, ought to be doing something, makes the Chorus shout out to the pair *ἀλλ' ἄγετ' ὦ, ξυνανέλκετε καὶ σφώ*. Trygaeus throws himself into a straining attitude, and pretends (while he cries *οὔκουν ἔλκω κάξαρτῶμαι | κάπεμπίπτω καὶ σπονδάζω*;) to be tugging hard at the rope which is far below him. This suffices to raise a laugh, and the criticism of the audience on this point is disarmed.

Now there are two ways in which the necessary altitude may have been given to the house of Zeus: it may have been represented as immediately above the house of Trygaeus, or it may have been a separate building standing on a raised platform. Choice has here but the value of a guess; we have no explained parallel in another play, no indication in the *Peace* itself, and no real knowledge of the *μηχανή* and its working. Fortunately, the question is not of prime importance for the business of the play, except in regard to the

¹ *Ach.* 732; *Eq.* 149; *Vesp.* 1342, 1514; *Ecol.* 1152.

ascent of Trygaeus ; after the arrival in heaven (l. 179) any theory of arrangement will fit either position equally.

Nor would the ascent (whatever may have been the structure and working of the *μηχανή*) be more difficult in the one case than in the other. By means of any kind of crane and pulley, with guiding-cord attached, Trygaeus, seated on the beetle, could be raised from a stable adjoining the left wall of his own house to a heaven a few feet farther to the left, as easily as from the same spot to the roof of his own house. But Robert's suggestion of an angular position for the house of Zeus is highly improbable ; it would necessitate a more difficult journey (the flight being mostly lateral), with two pulleys and more complicated tackle altogether ; moreover, in those other plays in which two houses are needed, they plainly stand side by side.

On the whole Reisch's view seems the more simple and effective. It is also more in keeping with the requirements of the parody of the *Bellerophontes*. Easily satisfied as we know the Athenians to have been in the matter of scenery, Euripides would scarcely set the house of Zeus by the side of an earthly dwelling. Probably in the tragedy there would be no heavenly house at all, but a heavenly place such as Pollux claims for the *Ψυχοστασία* of Aeschylus.¹ The vexed question of such a *θεολογείον* cannot be discussed here ; but the necessity for a stage-heaven is proved by many passages in the extant dramas,² and it is hard to place it in any other position than one of the two suggested by Reisch (above, p. 18).³ To choose between these two with any certainty is impossible, but it may be suggested in passing that the grounds on which Reisch prefers the special platform are not convincing. In the case of the Attic theatre it is always hazardous to argue from the requirements of stage illusion ; and, though a house-roof was closely associated with human characters, some special feature in the scene painting may have helped to create a different impression.

¹ See above, p. 18, *n.* 4.

² *Griech. Theat.*, pp. 218, 225-229.

³ Especially as gods appear *ὑπὲρ δόμων* in Eur. *El.* 1233, *Herc.* 817. Cf. *Ion*, 1549.

The cavern, as we have seen, is in the orchestra. But whereabouts? And how do *Opora* and *Theoria* contrive to rise from it? The two questions go closely together. If the *κόραι* ascend by Charon's ladder, then the cavern would be in the centre of the orchestra, where we find the entrance from below in the Eretrian theatre; if they do not, the cavern would doubtless be nearer the stage buildings. It should at once be stated that the arguments advanced above in no way invalidate Robert's main point, viz. the use of the *Χαρώνιοι κλίμακες* for the entrance of *Opora* and *Theoria*, though a different view must be taken about their exit. And indeed no situation in any extant Greek drama calls so clearly for the employment of the newly-discovered passage and steps. Darius in the *Persae* may rise from the tomb, and for the ghosts of Polydorus in the *Hecuba* and of Clytaemnestra in the *Eumenides* an entrance from the side might perhaps be satisfactory.¹ But in the *Peace* the *κόραι* must of necessity emerge from the cavity itself. On the other hand it may be argued that, if an entrance from beneath is demanded once only in the extant plays,² we have less right than ever to assume the existence of the *κλίμακες* for the fifth century. The same argument, however, tells equally against any other explanation of the ascent, e.g. an entrance from beneath a raised stage; it amounts only to this, that the device, being seldom needed, was seldom used.

It is hard to see how any impartial person can argue that these passages have no connection with dramatic performances. Yet this is what advocates of the early raised stage are constrained to do; else they will be placing actors in the orchestra. Bethe treats the discoveries with scant respect, and Haigh is bravely sceptical. Well, what do we find at Eretria? A flight of steps leading into a tunnel, which is in height and width just sufficient for a man to traverse, and at the end of the tunnel another flight of similar steps leading out into the middle of the orchestra.³

¹ Haigh, *Attic Theatre*, p. 245.

² Robert (*Hermes*, xxxi. p. 538 *sqq.*) claims the death-scene in the *Ajax* as a clear instance.

³ Dörpfeld, *Griech. Theat.*, p. 116.

Surely it is trifling with words to say that the "purpose" of such a tunnel "has not yet been explained, and remains very mysterious."¹ The purposes of tunnelling from place to place are rarely obscure; and, if we assume that the appearance of actors was the motive for this work of engineering, we have a hypothesis which at least explains the facts.

A few words must suffice for the other tunnels. At Magnesia so much of the passage as remains is similar in character, and, if the steps were of wood, as those at Eretria originally were,² their disappearance was inevitable; steps and passages alike have no doubt disappeared from many theatres. At Sicyon, although no steps leading from the orchestra can be traced, the underground connection between its centre and the stage buildings is specially marked; a small passage only, serving as a drain, runs from the centre of the auditorium to the centre of the orchestra, but from thence onwards to the back of the stage buildings it is large enough to admit a man.³ It is of course possible to argue that its object was merely to allow of the superintendence of the drain and tank; but here again the case of Eretria gives strong presumption of a dramatic purpose.

Such, then, may well have been the cavity from which (at l. 516) the colossal statue of Peace is extracted and the *κόραι* emerge. The work has, in all probability, been done by the actual members of the Chorus, unaided by supers, for whose presence there is no warrant. Robert, indeed, believes in them, arguing that, as the Chorus are busy with libation and prayers from l. 431 to 457, the removal of the stones, which is simultaneously performed, must have been the work of a different body of men. But surely the Chorus divide at l. 428: one *ἡμιχόριον*, under the superintendence of Hermes, removes the stones, while the other joins with Trygaeus in the religious service. So we get a spectacular symmetry most pleasing to the eye of a Greek—the two commanders above and the two companies below, Hermes

¹ Haigh, *Attic Theatre*, p. 139.

² Dörpfeld, *op. cit.*, p. 116.

³ Dörpfeld, *op. cit.*, p. 120.

pointing, nodding, gesturing to his eager workmen, Trygaeus leading his responsive choir in prayer.¹

Again, it has been urged that, as the Chorus are γεωργοί, there must have been at least five supers to represent Lamachus, the Megarians, and the rest (466-503). Strangely enough, it seems never to have been observed that until the extrication of Peace the Chorus are not γεωργοί, but Πανέλληνες. As such they are summoned by Trygaeus; ἄνδρες Ἑλληνες, he cries in l. 292, and in ll. 296-298—

ἀλλ' ὦ γεωργοὶ κάμποροι καὶ τέκτονες
καὶ δημιουργοὶ καὶ μέτοικοι καὶ ξένοι
καὶ νησιῶται, δεῦρ' ἴτ', ὦ πάντες λεῶ—

where the γεωργοί are only one class out of many, though the most important. The Chorus expressly introduce themselves as Πανέλληνες at the moment of their entrance (302), and for the following 200 lines there is not a single mention of country life, but many exhortations towards unity of purpose. But after the appearance of Peace, the poet, having no further need of aliens, takes pains to make us forget that the whole Chorus were not originally Attic farmers. For this purpose (partly) he emphasises the success of the γεωργοί (511), whom he has no doubt made as numerous as possible at l. 508, and soon afterwards (in lines which have been strangely misunderstood) goes out of his way to point out the hearty reconciliation of the different members of the Chorus—

ἴθι νυν ἄθροι
οἶον πρὸς ἀλλήλας λαλοῦσιν αἱ πόλεις
διαλλαγεῖσθαι καὶ γελῶσιν ἄσμεναι (538-540).

The πόλεις can only refer to the Megarians, Argives, &c., of the preceding scene,² for the actors examine the appearance of the spectators for the first time in l. 543, καὶ τῶνδε τοίνυν τῶν θεωμένων σκόπει | τὰ πρόσωφ'. Thus finally in l. 550

¹ If this is not so, the appeal to Hermes (l. 429) is quite unnecessary.

² Robert thinks that the Megarians retire at l. 500, and the Athenians at ll. 503-507. But the phrase in l. 500 is an oath, not a dismissal, and at l. 503 the Athenians are merely told to change their method of pulling. And what of the Argives, Boeotians, and Laconians?

the whole Chorus can be referred to as γεωργοί, the transformation being rendered easier by the recent praises of country life.

It is unlikely that the various Greek states pointed out in ll. 466-503 were distinguished from the rest of the Chorus by any outward sign. The Athenians were always ready to place their imaginations at the disposal of a poet. If they were willing to picture night scenes in broad daylight (as in the *Clouds* and several plays), and to see nothing absurd in an imaginary snowstorm (*Ach.* 1141, νίφει βαβαύξ),¹ they would be ready enough to take a Boeotian or an Argive on trust.

Peace is probably carried at once in triumph to the house, to the excited cries of the Chorus (517-519): if she were carried in the subsequent procession, the fact could scarcely fail to appear in the text. The statue would be placed close to one of the walls of the house, so that Hermes might carry on his whispered conversation with the goddess (661-695). Very pertinent in this regard is the concluding sentence of a long scholion to Plato,² which tells us that the statue was of enormous size, a κολοσσικὸν ἄγαλμα. The adjective would be appropriate enough to a statue of which the pedestal was in the orchestra and the head a few feet above the house roof. The scholion supplies an extra proof, if such were needed, as to the position of Hermes; vague as the word κολοσσικόν may be, it could only be applied to a figure considerably larger than life-size, and, if Hermes were in the orchestra, his pretended whispers would be absurd.

Theoria and Opora, on issuing from the cavern, cross the orchestra and climb to heaven, probably by a ladder conveniently placed for the purpose under cover of the excitement prevailing in the orchestra. Certainly they have reached heaven by l. 525.

The Chorus have still to take up their proper position in the orchestra. This end is gained by the order for a

¹ Niejahr, *Quaest. Ar. scaen.*, pp. 6-7.

² Schol. Plat. *Apol.* 19 c. (331 Bekk.), κωμωδεῖται δὲ ('Αριστοφάνης) ὅτι καὶ τὸ τῆς Εἰρήνης κολοσσικὸν ἐξῆρεν ἄγαλμα. Εὐπολις Αὐτολύκῳ, Πλάτων Νίκαις.

procession of farmers (550 *sqq.*), who are first to do honour to the goddess and then return to their farms. They carry out the first part of the order (582–600), and so gain their places; the second part is easily evaded by a leading question set to Hermes (601–602).

There still remains the descent of Trygaeus, Theoria, and Opora. At l. 725 we read:—

TP.	πῶς δῆτ' ἐγὼ καταβήσομαι;	
EP.		θάρρει, καλῶς.
	τῇδὲ παρ' αὐτὴν τὴν θεόν.	
TP.		δεῦρ', ὦ κόραι,
	ἔπεσθον ἅμ' ἐμοὶ θάττον.	

If the suggested arrangement of ll. 520–600 is correct, these words present no difficulty at all. It is only necessary to suppose that the statue stood close to the ladder, and we have at once a descent παρ' αὐτὴν τὴν θεόν. A roundabout description of the route is obviously called for, since a ladder is too unconventional a means of descent from heaven to allow of explicit inference.

The results of the whole discussion may be briefly summed up as follows:—(1) The house of Zeus (and heaven) is on a higher level than the house of Trygaeus, in all probability immediately above it; (2) Trygaeus is drawn up vertically by a crane and pulley, and then moved laterally by a guiding-cord; (3) Trygaeus and Hermes remain in heaven until the Parabasis; (4) the cavern is in the centre of the orchestra, being really a staircase reached by an underground passage from the stage buildings;¹ (5) the Chorus are originally Πανέλληνες, but are afterwards assumed to be all Attic farmers; (6) there are no supers; (7) the Chorus are divided into two parts between ll. 428 and 458; (8) the colossal statue of Peace, after being drawn up, is carried across the orchestra and set down quite close to the house of Trygaeus; (9) Theoria and Opora walk straight from the hidden staircase to the house, and climb to heaven by a ladder placed close to the statue; (10) the Chorus take up their proper position under cover of a procession; (11)

¹ The identification with the Σαράνιοι κλίμακες of Pollux is not essential.

Trygaeus, Theoria, and Opora descend to earth by the ladder already mentioned.

It is hoped that some of these conclusions have been proved beyond dispute, and the rest shown to be exceedingly probable.

IV—THE MANUSCRIPTS

The *Pax* has been preserved in eight manuscripts. The first printed edition also ranks as an authority.¹ These are:—

R	=	Ravennas Bibl. Class. 137, 4 A.
V	=	Venetus Bibl. Marc. 474.
G	=	(Venetus) Bibl. Marc. 475.
Γ	=	Laurentianus 31, 15.
P	=	Palatinus Bibl. Vat. 67.
B	=	Parisinus Bibl. Reg. 2715.
C	=	Parisinus Bibl. Reg. 2717.
		Ottobonianus Bibl. Vat. 307.
		et
Ald.	=	Editio Aldina princeps.

The Ravennas.—This MS., the romantic history of which has been partially unravelled,² was rediscovered by Invernizzi in the Classe Monastery at Ravenna, towards the close of the eighteenth century. It is of the eleventh (or the end of the tenth³) century, and is written in minuscules by the same "neat and careful hand"⁴ which has given us the Laurentian (P) *Demosthenes*.⁵ Zacher has conclusively proved that the text is the work of one hand only,⁶ though verses omitted through negligence were added by one of the two scribes who copied in the scholia.⁷ Equally

¹ The first two of the three editions printed by Junta (1515 and 1525 A.D.) have also some slight claims to consideration.

² W. G. Clark, *Journal of Philology*, iii. pp. 153-160; T. W. Allen, *Academy*, 1889, p. 59, and *Journal of Philology*, xxiv. p. 300 sqq.; A. Martin, *Les scholies du manuscrit d'Aristophane à Ravenne*.

³ Zacher-Velsen, *Equites*, p. viii.

⁴ Zacher, *Handschriften und Classen der Aristophanesscholien*, p. 535.

⁵ Sandys, *Leptines*, p. xliii.

⁶ *Op. cit.*, pp. 532-534. Cf. Allen, *Journ. Phil.*, xxiv. p. 325.

⁷ *Op. cit.*, p. 536.

convincing are the arguments (mainly from tachygraphy) by which the same writer shows that the *Ravennas* was copied from a MS. not much older than itself, the lines and pages of which it faithfully reproduces.¹ Of all MSS. of Aristophanes, this alone contains the eleven extant plays.

The Venetus.—This MS., of the twelfth century, contains seven plays. It was written by two contemporary hands, of which the first copied *Plutus*, *Nubes*, *Ranae* 1–470, the second *Ranae* 471 to end, *Equites*, *Aves*, *Pax*, *Vespae*. Like the *Ravennas*, it was copied line by line from a single exemplar, which was not easy to decipher. There is one correcting hand,² also contemporary; indeed, the reviser was a taskmaster who sometimes assisted in the original transcription.³

A. von Bamberg,⁴ writing in 1866, tries to show that the copyist used as many as four MSS. for his work, viz. (1) the archetype of R; (2) the archetype of the inferior MSS.; (3) a worthless MS. of different character; (4) a MS. superior to R. This conclusion, improbable on the face of it, is obtained by a species of argument from a few instances, which, if extended, would multiply the founts of any MS. indefinitely. Bamberg allows nothing for errors, glosses, and interpolations. Velsen, in *Philologus* (xxiv.) of the same year, while condemning Bamberg's theory, allows that V has a double source, viz. (1) and (4) above;⁵ and indeed the immense superiority shown by V over R in the *Vespae* (in cases where no erasures are noted) is difficult to explain on any other theory. In the same way in the *Equites*, V's constant agreement with Θ Ald. against R (and here we may trust Velsen for the erasures) might be thought to justify Bamberg's supposition of fount (2). But Zacher's arguments from internal evidence⁶ are cogent enough to dispose of a difficult hypothesis, for which in the remaining five

¹ Zacher, *Handschriften*, pp. 542–543.

² Zacher, *op. cit.*, p. 508, correcting Velsen (*Eg.*, ed. 1, p. vi).

³ Zacher, *op. cit.*, pp. 505–512.

⁴ *De Rav. et Ven. Ar. codicibus*, pp. 10–12.

⁵ See *Bursian's Jahresbericht*, 1892, p. 5.

⁶ *Handschriften*, pp. 507, 512.

plays there is no justification. We must be content to say that V is interpolated from more than one source, both good and bad.

Relation between R and V in the Pax.—Under this head I propose to consider two questions: (1) whether the connection between R and V is so close as to justify us in concluding that they are copies of the same MS.;¹ (2) whether R or V comes nearer to giving us the poet's actual words.

In order to ascertain the closeness of connection between the two MSS., we must see where they (1) agree, against all or most other MSS., in correct readings; (2) agree, against other MSS., in errors; (3) differ from one another, in whatever way. It is obvious that safe results can be obtained only from (2) and (3).

I. *Agreement in Correct Readings.*—There are about 100 cases in which RV alone either preserve the right reading or give something which enables us to restore it. The list is given below in the section dealing with the Aldine.

II. *Agreement in Errors.*—Of such agreement in peculiar errors A. von Bamberg² finds only six instances, in one of which (l. 455) Cobet credits V with the correct reading. To the five which remain I add five; a few notes on common errors are subjoined, in order that cases obviously bearing on the archetype may stand by themselves. The ten are:³—

219 πόλιν (known to Schol.) for Πύλον | 257 om. μοι (haplography) | 447 εἰ for κεῖ⁴ | 566 νῆ τὸν Δί' for νῆ Δί'⁵ | 758 καμίνου for καμῖλου⁶ | 824 ἔγωγ' for ἐγὼ⁷ | 1099 δὴ νῦν

¹ Since it is universally admitted that V is not a copy of R.

² *De Rav. et Ven. codd.*, p. 6.

³ In the lists which follow no place is given to such minor errors as are common to all copyists: e.g. ν ἐφελευστικόν wrongly omitted or inserted; τοῖσι for τοῖς, &c.; confusion of ἡμῖν and ὑμῖν: of -εσθα and -εθα: false spellings; false accents. Also the commoner cases of itacism are mostly omitted.

⁴ See 610, n.

⁵ So *Vesp.* 298 (V), *Lys.* 24 (BC).

⁶ Sec. Bekk., but not mentioned by Herwerden or edd. Oxon.

⁷ Attempt to avoid hiatus. So *Eq.* 1021 (R), 1100 (all MSS., not Ald.); *Ran.* 33 (all MSS., not Ald.).

for δὴ¹ | 1187 ἐντεῦθεν for ἔτ'² | 1249 ἐστάναι (*sic*) for ἰστάναι³ | 1251 ἀντέδωκ' ἀντὶ.⁴

Here the only striking instances occur in ll. 219, 447, 758, and 1187. The importance of this list depends entirely on the proportion which these cases of agreement bear to those of divergence which are now to be considered.

III. *Errors found in R, not in V* (30).—17 om. τ' | 63 σεαυτοῦ for σεαυτὸν⁵ | 98 ἀνθρώποις | 159 τῆς γῆς⁶ | 161 ὀρθῶς | 163 θ' for δ'⁷ | 198 ποῦ for ποῖ⁸ | 200 καταλείφθης | 201 om. second τὰ | 233 ἐνδοθεν | 275 add. χωρῶ⁹ | 326 παύου¹⁰ | 384 add. καὶ | 402 om. | 476 καταγέλων | 658 εἴποιμι for εἴποι¹¹ | 674 om. οὖν¹² | 732 φύλαττε (haplography) | 740 τοὺς for τοῖς (cf. 198) | 790 ὑποκνίσματα for ἀποκνίσματα¹³ | 850 κεῖ for κἀκεῖ (haplography) | 905 add. δὲ | 913 ἔσεσθε for εἴσεσθε | 1040 θηλύματα (anagrammatism) | 1076 καὶ for κεν¹⁴ | 1111–1112 προ- for προσ- | 1123 ἐκβολῶ | 1261 om. γ' | 1263 τρεῖς for τῆς¹⁵ | 1292 εἰς (*sic*).

It is matter for remark that the greater number of these errors are peculiar to R. The class represented by B Ald.¹⁶ shares only five of them, and those the commonest of copyist's mistakes (63, 161, 163, 476, 732).

¹ So *Nub.* 340 (RV). Perhaps a dittography; there is confusion between δὴ and νῦν (*νυν*), *Ran.* 891, *Lys.* 941, *Eq.* 8, *Vesp.* 211.

² V had ἐντεῦθεν originally. See Herwerden's cr. n.

³ So in *Eq.* 268, ἐστάναι for ἰστάναι (all MSS.).

⁴ See note *ad loc.*

⁵ Confusion between ν and υ very common indeed: see Starkie, *Vesp.*, p. lvi.

⁶ Insertion of article very common: see Bachmann, *Coniecturarum observationumque Aristophaneorum*, p. 36. Here it may be due to dittography.

⁷ Fairly common. Cf. *Ecc.* 1114, *Eq.* 1172.

⁸ ου for α very common. See Jebb on *Soph. O. C.* 383, van Ijzeren, *De Vitiis quibusdam principum codicum Aristophaneorum*, p. 10.

⁹ Marginal note to ταῦτ'.

¹⁰ Cf. Cobet, *V. L.*, p. 264.

¹¹ A wanton correction. The copyist thought that *Hermes* was sulking.

¹² Haplography before εἶναι, as after -ην *Plut.* 733, μῶν *ib.* 845, -ων *Eq.* 544. But οὖν is often omitted otherwise: see van Ijzeren, *op. cit.*, p. 107, and add *Vesp.* 953, *Ach.* 1195.

¹³ ἀπό and ὑπό constantly confused owing to their similar abbreviations. See Cobet, *V. L.*, pp. 274–277: examples in van Ijzeren, *op. cit.*, p. 80, and add *Plut.* 562, *Ecc.* 4, *Lys.* 398.

¹⁴ So in *Eq.* 201 MSS. vary between κεν, κε, and κα.

¹⁵ R (and probably his archetype) uses the same abbreviation for -ης and -εις. Zacher, *Handschriften*, p. 543.

¹⁶ Γ cannot be considered, as it owes much to R.

Errors which we may fairly suppose, considering the conscientious character of R's copyist, to have existed in the archetype, are those found in ll. 233, 326, 384, 658, 905, perhaps 1263, and of course a fairly large number of the more clerical errors.

IV. *Errors found in V, not in R* (25).—42 τοῦ for οὐ | 76 πτερῶτόν, i.e. πτερωτόν | 224 add. ὥς¹ | 256 om. σοι² | 267 μῆλθῃ for μὴ ἔλθοι³ | 351 μ' ἂν for ἂν μ' | 475 εἰδ' for οὐδ' | 496 κακοί for κακόνοι⁴ | 547 κατεπάπαρδεν (dittography) | 560 τῇ θεῷ πρῶτον (transp.) | 585 δαίμονα | 672 κατέσπενδεν⁵ | 694 κατέλειπεν | 711 καταγελάσας | 736 θυγατέρα⁶ | 739 om. μέν⁷ | 866 om. ὄντας⁸ | 872 τι ταυτηνί | 891 ὥς καλὸν ἡμῖν (transp.) | 966 om. γ' | 969 τοῖσι for τοισδὶ | 1047 αὐτός for οὗτός⁹ | 1088 om. μῆρα | 1281 μασάσθαι | 1318 om. νῦν¹⁰.

We cannot with certainty assign responsibility for any of these errors to the archetype, unless in the case of 76 and perhaps 872; they are mostly very characteristic of the copyist who transcribed the latter plays of V. Thus even in the *Vespae*, where he is at his best, he has given us a plentiful stock of haplographies, dittographies, transpositions, and more especially of omissions.

V. *Other Discrepancies* (9).—274 R γέ τι, V δῆτ' | 446 R πάσχοι γε τοιαῦθ', V πάσχοιτο τοιαῦταθ' | 705 R ἀφησόμεσθα, V ἀφεξόμεθα | 882 R ἐς μέσους αὐτοὺς, V αὐτοὺς ἐς μέσους | 929 R τῷ, V τί | 1074 R τόγε, V τότε | 1175 R ἢν δέ που δέη, V ἢν δέη δέ που | 1188 R μὲν γάρ, V γὰρ δὴ | 1307 R κάπικελεύειν, V κάπιχορεύειν.

In six of these nine more doubtful cases R is probably correct, while V points to the right reading in 882, and gives

¹ The copyist took *δους* as exclamatory.

² Haplography after *οὔτοσί*.

³ A very common itacism.

⁴ Misunderstanding of *κακὸν οἱ* (*sic* R pr. m.) in archetype.

⁵ The copyist did not understand the crasis. Cf. *Vesp.* 1307, *κατέτυπτε* for *κάτυπτε* (V).

⁶ Perhaps a dictation error.

⁷ A common omission. Cf. *Plut.* 422, 819, 1118 (van Ijzeren, p. 11).

⁸ Haplography after *ἅπαντας*.

⁹ Cf. *Eg.* 75, 1277. See *infra. ad loc.*

¹⁰ Haplography after *ἀγρόν*.

it in 1188 and probably in 274, where, however, R's γέ τι may possibly conceal the true reading.

VI. *Connection between V and later MSS.*—We saw on p. 32 that R is uninterpolated; the only cases of a chance agreement between R and B Ald. (against V) are 63 σεαυτοῦ (Ald.) | 161 ὀρθῶς (B Ald.) | 163 θ' (B Ald.) | 476 καταγέλων (B).

With V the case is different. The MS. indeed rarely shows in this play errors of B Ald. from which R is free: I can only point to 475 εἶδ' (B Ald. εἶ) | 585 δαίμονα | 1047 αὐτός | 1281 μασᾶσθαι. But V shares with Ald. the very improbable readings of ll. 705, 929, 1074, and the good readings in ll. 98, 274, 1188. A more certain sign of revision from the second class of MSS. is seen in the *variae lectiones*: e.g. 1023 γρ. σὲ δὴ (B Ald.) | 1201 γρ. δραχμαῖς κερδαίνω | 1320 γρ. κάπειτ' εὐζαμένους (B Ald.).¹ And when it is added that, except in ll. 256, 872, 891, 1175, V has no errors which are not found either in R or Ald., we may safely conclude that the MS. was interpolated from a copy closely akin to that used by Musurus.

Those peculiar readings of V which possess merit (which are considered below, p. 37) are certainly not due to interpolation, though I believe the widely-accepted *κάπιχορεύειν* (1317) to be an irresponsible correction.²

Conclusions.—We are now perhaps in a position to consider the two questions propounded on p. 33.

Assuming the lists to be complete (within the limits laid down), we find 10 cases in which RV agree in errors, and 64 cases in which one or the other is in error, but not both. If my division of the doubtful cases (p. 35) is right, 33 of these errors belong to R, and 31 to V: in any case they are very equally divided. Now, since R seems to be an accurate copy,³ we may fairly assume that about 20 of the above-mentioned errors were derived from its archetype. But if V had used the same archetype, very many of these would

¹ Cf. Bamberg, *De Rav. et Ven. codd.*, p. 10.

² See note *ad loc.* But cf. Bamberg, *op. cit.*, p. 11; Velsen ap. *Bursian's Jahresbericht*, 1892, p. 5.

³ Zacher, *Handschriften*, pp. 538, 543.

reappear in that MS.; for a glance at R's errors will show that they are not of a kind to be corrected by interpolation, if they had once found their way into V. The converse argument is stronger still; for R is uninterpolated, and yet he avoids 10, 12, or 15 errors which must have existed in the archetype of V. As, then, out of at least 40 errors in the hypothetical archetype, RV show only 10 in common, they cannot have used the same archetype.¹

But as they are not brothers german, what is their relationship? To answer this question we must hazard something as to the ancestors of the Venetus. Of Bamberg's four founts (see p. 32) we have eliminated No. 2, and substituted the theory (or certainty) of interpolation: of the necessity for No. 3 we have not found a trace (see p. 36); but the good readings which V alone supplies have yet to be accounted for. Putting aside l. 1317 (see p. 36 and note *ad loc.*), we find five such, viz. 161 ὁρθός | 198 ποί | 732 φυλάττετε | 882 αὐτοὺς ἐς μέσους (pointing to αὐτὸς ἐς μέσον σ') | 1292 εἴης. Taken singly, the corruption of these readings is easy to explain; but it must be remembered that the same corruption has in each case affected both R and the B Ald. recension. Γ cannot have been a medium of conveyance from R to Ald., since in three of the five places it is defective, as was its parent. It would seem, then, that V was copied from a MS. which was closely related to the archetype of R, but which had either itself or in its original been contaminated with, or interpolated from, a MS. of different family from any which we possess.

In the contributions which R and V respectively give us towards a pure text, the honours are fairly easy. As against the five peculiar readings of merit quoted above from V,² R alone supplies 496 κακόννοι | 585 δαιμόνια | 872 ταυτηί (pointing to τίς αὐτηί) | 966 γ' | 969 τοισδί | 1047 οὔτος. The first three of these alone are more important and helpful than all V's independent contributions. On the other hand, R's errors are more serious and less easily corrected than those of V. But R has a great moral superiority. In this

¹ Another strong point is that they nowhere show the same omissions.

² In l. 882 V may of course be wrong.

play, as in all others, we feel sure that the copyist, though mechanical and rather careless, set himself to copy his original conscientiously. Thus it comes, for instance, that in l. 585 he alone wrote down the unfamiliar δαιμόνια which he found before him, instead of changing it to the common but senseless δαίμονα. Moreover, the correcting hand, while keeping clear of emendation, was scholar enough to recognise κακόννοι (l. 496) under the disguise (κακὸν οἶ) which the archetype had thrown over it.

The Venetus G.—This MS. (cited as S by Blaydes, who has collated it) is a fifteenth-century copy of V, and a very bad copy, being evidently the work of a mere calligraphist. Omitting errors of accentuation and the less important lapses from orthography, I find 83 cases in which (V being correct) G gives an impossible reading. All the common mistakes of copyists may be exemplified from it, while as instances of glaring errors we may note 98 φρῦνον | 290 ὁ δὲ φειδόμενος | 334 ἀναγίμως | 926 δέους | 1130 φιληδὺς | 1266 οὐρήσομεν κατὰ τῶν. It has also many bad omissions, e.g. 49 πιεῖν | 969 δῶ. The only good reading which G alone offers is 585 βουλόμενος, unless the -η in 1037, 1226, be counted to its credit; but it corrects V in 475, 547, 896 (these with R), 224 (with RB), 1258 (with B Ald.), 1112 (with C). Mr. Starkie shows reason for believing that in the *Vespae* G was corrected from the Parisian group of MSS.¹: of this there is no sign in the *Pax*. The instances of agreement with R cannot well be explained, but l. 896 must certainly have been inserted from a MS. closely related to R. The MS. is almost free from erasures and corrections.² It is a copy of V as we have it (i.e. interpolated); else its value, which is practically *nil*, would be enormously enhanced.

The Laurentian Γ.—This MS., which is of the fourteenth century, contains seven plays,³ only four of which it shares

¹ *Vespae*, p. xlix.

² Zacher, *Handschriften*, p. 544.

³ The last 270 lines of the *Aves* and the whole of the *Lysistrata* have been discovered in the Codex Vossianus 52 at Leyden. Zacher, *op. cit.*, p. 549.

with V. Of the six hands employed in its transcription, the third copied the *Pax* and *Vespae*, while the fourth made (a very few¹) corrections from a different exemplar.² The MS. gives us little more than half of the play: the missing passages are 1-377, 491-547, 837-892, 948-1011, 1126-1189, 1299-end. The last four lacunae must have existed in the archetype, since Γ shows no gaps in these places.

The MS. is of the second family, of which it is in some plays the eldest survivor. Zacher³ tells us that in the *Pax* "ein Gemellus von Γ" was the original of the Aldine. Without throwing any doubt on this conclusion, I give lists of Γ's readings, which show constant agreement with RV (especially with R) against B and the Aldine.

I. *Agreement of Γ with BC Ald.*

(1) With Ald., 1037 ἄν (for ὦν) BC.

(2) With B, 414 παρέκλεπτον C | 415 om. κύκλου | 437 ξυλλάβη C.

(3) With C, 650 ἔσται κείνος | 675 ψυχὴν τ' | 682 om. ποῖ | 700 τί δαί.

Thus Γ agrees (against RV) once with Ald., four times with B, seven times with C. A far more important sign of connection is Γ's omission of 948-1011 (with BC Ald.) and of 1299 to end (with B).

II. *Agreement of Γ with RV against B Ald.*

RVΓ.

B Ald.

380 τοῦ Διὸς.

Διὸς.

390 ἀντιβολουῦσιν ἡμῖν C.

τις ἀντιβολουῦσιν ἡμῖν γε.⁴

439 διάγειν.

διάγειν με.⁵

445 πότνι'.

πότνια γ'.⁶

456 ὥραις.

ὥραισιν.

¹ Zacher, *op. cit.*, p. 552.

² Zacher-Velsen, *Eg.*, p. x.

³ *Bursian's Jahresbericht*, 1892, p. 23.

⁴ An attempt at a trochaic tetrameter.

⁵ The insertion of this ridiculous με *metri gratia* is typical of B Ald.

⁶ Cf. 1265, παιδία γ' (Ald.) for παιδί'.

RVΓ.

B Ald.

462	ἔτι μάλα.	εἶα ἔτι μάλα.
566	νὴ τὸν Δί'. ¹	νὴ Δί'.
600	λαβόντ'.	σε λαβόντ'. ²
630	δῆτ' C.	δῆτά γ'.
640	φρονοῖ C.	φρονεῖ.
645	ἐβύνουν.	ἐβύνουν.
661	αὐτοῖς.	αὐτοῖσι.
663	εἶεν.	εἶέν γ'. ³
676	ὅπερ C.	ὥσπερ.
680	πυκνὶ.	πνυκί. ⁴
695	πράττει C.	πράττοι (B πράττειν).
699	ρίπὸς C.	τῆς ρίπὸς. ⁵
733	νοῦς ἔχει C.	νοῦς αὐτὸς ἔχει (B νοῦς ἔχει γε). ⁶
747	τὸν νῶτον. ⁷	τὰ νῶτα.
758	καμίνου.	καμήλου.
819	ἐλθεῖν ἦν ἄρ'.	ἦν ἐλθεῖν ἄρ'.
822	ἀπὸ τοῦρανοῦ φαίνεσθαι.	ἀπ' οὐρανοῦ φαίνεσθε.
824	ἔγωγ'.	ἐγὼ.
908	προῖκ' ἄν.	προῖκα.
916	φήσεις ἐπειδὰν C.	φήσεις τί δῆτ' ἐπειδὰν. ⁸
939	θέλη.	θέλη γε. ⁹
1029	χρεὼν ἐστι C.	ἐστι χρεὼν.
1030	πορίμῳ τε C.	καὶ πορίμῳ τῇ. ¹⁰

Γ also agrees with R alone in three places:—732 φύλαττε | 1040 θηλύματα | 1111 προδώσει. Agreement in the anagrammatism of 1040 is remarkable.

Γ does not supply a single independent reading of merit.

¹ Cf. p. 33, n. 5.

² They chose to scan *πρῶσγῆλᾶσῶν|ταῖ σῆ λαβόντ'*, instead of *πρῶσγῆλᾶσῆ|ταῖ λαβόντ'*.

³ B Ald. have *εἶεν* in 1284, only because they scanned the first foot as a dactyl.

⁴ So AΘ Ald. in *Eg.* 1109, 1137.

⁵ Due to ignorance of the lengthening power of initial *ρ*.

⁶ B rounds off the verse as an anapaestic tetrameter.

⁷ So *Eg.* 289 (RV).

⁸ A medley (through an adscript) of 859 and 1351.

⁹ *γε* was inserted to make the line an iambic tetrameter.

¹⁰ An attempt at anapaests.

Indeed, there seem to be only three places where this MS. stands alone, viz. 397 *μεγάλουςί τε* | 413 *αὐτοὶ λάβοιεν* | 601 om. *τοῦτον*.

No attempt will here be made¹ to explain the close resemblance of Γ and RV, a resemblance which is not found in the case of the other plays of Γ. It is the more remarkable in that corrections are, as we have seen, very few. The question might be simplified if the Parisian A, which in other plays is allied to Γ, had included the *Pax*. But, so far as this play is concerned, there is every reason to endorse the general description given by Dindorf:² "Γ bonae notae liber, plerumque cum codicibus melioribus consentiens."

The Palatinus 67 (P).—This MS., of the fifteenth century,³ contains nine plays (omitting *Thesmophoriazusae* and *Ecclesiazusae*). Kuster made some use of it,⁴ but it has never been properly collated, nor does it seem to deserve collation. A. Müller says of it: "Liber mendosissimus est pessimae notae, atque quam male librarius sermonem Graecum calluerit, docent miserae scholiorum reliquiae, quas saepe ad explicandas singulas voces sic adscripsit, ut stultissime eas in textum reciperet."⁵ In the *Lysistrata* it is closely connected with C.⁶ Zuretti suggests⁷ (but without giving reasons) that it may represent a medley of different MSS. Out of the few readings which are cited,⁸ four may be quoted here:—166 om. *μ'* (see note *ad loc.*) | 392 *τῶνδε* | 1135 om. *ἐκπεπιεσμένα* | 1272 add. *γ'* (with B Ald.).

The Aldine.—The *editio princeps* was prepared by Marcus Musurus, a Cretan, and printed by Aldus at Venice, the date

¹ Since any theory must account for the close alliance in the scholia between Γ and Ald. See Zacher, *Handschriften*, pp. 724–728.

² Ed. Oxon., 1837, iii. p. xv.

³ Zuretti, *Analecta Aristophanea*, p. 20.

⁴ Dobree ap. Porson's *Notae in Ar.*, p. viii.

⁵ Müller, *Acharn.*, *Praef.*, p. iv.

⁶ Kühne, *De codd. qui Ar. Eccl. et Lys. exhibent*, p. 42; Zacher, *Bursian's Jahresbericht*, 1892, p. 56.

⁷ *Analecta Aristophanea*, p. 21.

⁸ Kühne, *op. cit.*, p. 26, questions the source of citations from P in Blaydes.

of publication being July 15, 1498. It contains nine plays (omitting *Thesm.* and *Lysistrata*¹), though an edition of seven only was originally contemplated, as we learn from a formal note of conclusion appended to the seventh play. We must assume that the editor procured a copy or copies of the *Pax* and *Ecclesiazusae* in the nick of time, and hastened to add these plays to the seven already printed.² As to the MSS. used for this *ἐπτάς*, it is certain, both from the words of Musurus and from a consideration of the scholia, that they were two at least in number, if not more³; for the *Pax* and *Ecclesiazusae* one MS. only was available.⁴ This copy of the *Pax* seems to have been from the same archetype as Γ,⁵ though, as we have seen, the text of Γ Ald. is very far from showing the same mutual agreement as the scholia. On this point, see p. 39.

The Aldine is now regarded as equal in importance to a MS. of the first class;⁶ but in the *Pax* its intrinsic worth is small. It constantly agrees with B in displaying wanton interpolations, due to a mistaken regard for metre or sense.

Divergence of Ald. from RV.

Twenty-eight instances have been given on pp. 39-40; to these add:—

Ald.	RV.
16 <i>ἐτέρας γε</i> ⁷ B.	<i>ἐτέρας.</i>
18 <i>προσλαβὼν</i> B.	<i>συλλαβὼν.</i>
76 <i>πηγάσιόν μοι</i> B.	<i>πηγάσιον.</i>
107 om. <i>σοι.</i>	<i>σοι</i> B.
118 <i>ὅττι</i> (<i>ὅτι</i> B).	<i>εἴ τι.</i>
121 <i>ἦν.</i>	<i>ἦ</i> B.

¹ "Decimam Lysistraten ideo praetermisimus, quia vix dimidiata haberi a nobis potuit." Aldus, *Praef.*

² Zacher, *Handschriften*, p. 558; Zuretti, *op. cit.*, pp. 36, 68.

³ Zacher, *Bursian's Jahresbericht*, 1892, p. 23.

⁴ But it is hard to believe that these two plays were copied from the same MS. For in *Pax* Ald. is close to B and far from R, while in *Eccl.* it is allied to N, which is close to R and opposed to BΓ.

⁵ Zacher, *Handschriften*, p. 726.

⁶ Zacher, *op. cit.*, p. 557.

⁷ γε was added to help the metre when the first part of *ἐτ' ἐτέρας* (for *ἐθ' ἐτέρας*, cf. Blaydes on *Nub.* 557) had fallen out through haplography.

Ald.

RV.

- 137 ὦ μελέα.
 143 τὸ πλοῖον δ'.
 166 ἀπολείς (semel).
 185 ἐστὶ τοῦνομ'.
 186 om. δ' B.
 188 ἔσσεθ' ὡς B.
 192 om. σοι B.
 219 Πύλον B.
 220 γὰρ.¹
 239 καὶ τοῦ βλέμματος.
 246 ἰὼ B.
 253 om. σοι.
 257 οἴμοι μοι B.
 258 τῶν σῶν B.
 261 Ἀθηναίους B.
 265 ἥξει γε² B.
 269 ἀλετρίβανος, ὀράς² B.
 282 κακὸς ἀλετρίβανος² B.
 287 ἀπόφυγε.
 291 τέρπομαι καὶ χαίρομαι B.
 313 ἐκείνον τὸν Κέρβερον καὶ
 δεδίττεσθε B.³
 318 βολῆς B.
 334 τί μ' B.
 337 μηκέτ' οὖν B.
 340 δὲ ἐξέσται⁴ B.
 346 εἰ γάρ μοι B.
 351 γ' ἄν μ' B.
 356 σὺν ἀσπίδι τε.⁵
 373 ἀνάγκη γ' B.
 392 τόδε.
 399 om. ἡμεῖς B.
- ὦ μέλ' ἐὰν B.
 τὸ δὲ πλοῖον B.
 ἀπολείς μ' ἀπολείς B.
 ἔστ' (ἐστίν R) ὄνομ' B.
 δ'.
 ἔσθ' ὅπως.
 σοι.
 πόλιν.
 γοῦν B.
 τοῦ βλέμματος B.
 ὦ.
 σοι B.
 οἴμοι.
 τῶν.
 Ἀθηναίων C.
 ἥξει.
 ἀλετρίβανος (for ἀλ-).
 ἀλετρίβανος (for ἀλ-).
 ἀπόφερε B.
 χαίρομαι κεύφραίνομαι.
 νῦν ἐκείνον τὸν κάτωθεν
 Κέρβερον.
 βοῆς.
 τοί μ' C.
 μή τι καὶ.
 γὰρ ἐξέσται C.
 εἰ γὰρ.
 ἄν μ' RC, μ' ἄν V.
 σὺν ἀσπίδι B.
 ἀνάγκη 'στ' C.
 τήνδε B.
 ἡμεῖς.

¹ So γοῦν for γὰρ, *Ecccl.* 72 (Ald.), *Eq.* 87 (AΘ Ald.).

² Due to the double mistake of scanning thus: ἀλετρίβανος.

³ The last words are from an adscript; cf. schol.

⁴ Haplography after ἥδη.

⁵ Dittography, Δ = T being a common error.

Ald.	RV.
402 κλέπται γάρ εἰσι νῦν γε μᾶλλον B.	κλέπται τε γὰρ νῦν μᾶλλον εἰσιν V (om. R).
447 κεῖ B.	εἴ.
465 οὐχί ¹ B.	οὐ.
491 οὐ B.	οὔκουν.
509 γε δὴ ² B.	γέ τοι.
511 οἱ γεωργοί.	οἱ τοι γεωργοὶ C.
513 ὁμοῦ 'στιν ἥδ' ἐγγύς ³ B.	ὁμοῦ 'στιν ἥδη C.
536 εἰς ἵπνον (schol.).	εἰς ἄγρον BC.
547 πέπαρδεν B.	κατέπαρδεν R, κατεπάπαρ- δεν V.
549 δορυξόον B.	δορυξόν.
557 γ' (σ' B).	om. σ' C.
559 γὰρ ἐπὶ (γούν ἐπὶ B).	ἐστι.
562 λιταργιούμεν B.	λιταργειούμεν.
566 ἦν ἂν B.	ἦν ἄρ'.
587 τὸ μέγιστον ⁴ B.	μέγιστον.
600 προσγελάσονται ⁵ B.	προσγελάσεται C.
601 ἥδη ⁶ B.	τοῦτον.
606 μετάσχη τῆς δίκης B.	μετάσχοι τῆς τύχης.
610 ἐξεφύσησε γὰρ ⁷ B.	ἐξεφύσησε.
612 ἤκουσ' B.	ἄκουσ'.
627 ἀνδρῶν γε ⁸ B.	ἂν ἀνδρῶν.
630 τὸν λίθον ⁹ B.	λίθον C.
633 ἐλάνθανεν B (et schol.).	ἐμάνθανεν.
644 ἔτυπτον B.	ἐτύπτοιθ'.
648 βυρσοπώλης B.	ὁ βυρσοπώλης C.
649 οὐ πάρεστ' B.	οὐπέρ ἐστ'.
650 τις. ¹⁰	ἐτ'.

¹ Cf. *Ran.* 76.

² δὴ was inserted to replace τοι, which fell out before τὸ.

³ ἐγγύς an adscript.

⁴ B Ald. often show a liking for resolved feet.

⁵ See p. 40, n. 2.

⁶ τοῦτον would be omitted in the archetype, as in Γ. ἥδη was inserted, under the idea that the ν of πολύν was long.

⁷ The copyist scanned thus: 'ἐξεφύσησε.

⁸ ἂν fell out before ἀνδρῶν (cf. *Av.* 520), and the syllable was replaced by γε.

⁹ τὸν replaces a syllable (γε) lost earlier in the line; the copyist scanned 'ἐπεί!

¹⁰ The scansion 'ἡμέτε|ρὸς 'ἐτ' was misunderstood, and corrected into dactyl and trochee.

Ald.

RV.

682	σου B.	ποι.
714	ἀπαγε σὺ ¹ B.	ἀπάγαγε.
732	φύλαττε σὺ ¹ B.	φυλάττετε V, φύλαττε R.
743	κατέλυσεν ² B.	παρέλυσεν.
752	ἐπιχειρεῖ B.	ἐπεχείρει.
761	om. μοι B.	μοι.
762	om. περινοστών.	περινοστών B.
836	ὥστε γ' εὐθέως. ³	ὥς δ' ἦλθ', εὐθέως B.
855	καὶ κανᾶ ⁴ B.	κάνθαδε.
866	ἐν τοῖς ἀγροῖσιν αὐτοῦς B.	ἐν τοῖς ἀγροῖς.
872	τίς ἔσθ' αὐτῇ B.	ταυτηῇ R, τι ταυτηνί V.
901	ἡνίκα BC.	ἴνα.
911	ὅστις γ' ἐστὶ B.	ὅστις ἐστὶ (ἐστὶν R).
919	om. Τρυγαῖος B.	Τρυγαῖος C.
939	om. θεός.	θεός B.
943	ἀπείγετε.	ἐπείγετε B.
1023	σὲ δὴ B (V γρ.).	σέ τοι.
1037	οὐχὶ πεπαύσει B.	οὐχὶ μὴ παύσει C.
	ἂν BC.	ὦν.
1074	πρῶτον.	πρότερον B.
1081	μειζω B.	μείζον.
1096	δεξιός.	δεξιὸν B.
1099	δὴ B.	δὴ νῦν.
1111	δώσει B.	προσδώσει (προδ- R).
1112	πρὶν διδόναι B.	προσδιδόναι (προδ- R).
1116	τί δ' ἔγωγε B.	τί δ' ἐγὼ (τί δὴ ἐγὼ V).
1119	παῖε B.	ὦ παῖε.
1120	om. σὺ.	σὺ B.
1127	ἥδομαι ἥδομαι B.	ἥδομαί γ' ἥδομαι.
1132	ἐτέρων. ⁵	ἐταίρων BC.
1133	οὐκ ἔās (οὐκ ἔάσω B).	ἐκκέας.
1135	ἐκπεπιεσμένα B.	ἐκπεπρισμένα.
1146	om. 'κ B.	'κ.

¹ σὺ added to replace a syllable lost by haplography.

² Cf. *Vesp.* 1155, παράθου V, κατάθου R.

³ The corruption would begin with the false division ὥς δὴ.

⁴ An attempt to provide object to λείχειν, following on dittography.

⁵ Cf. *Ecc.* 23 (all MSS. ἐταίρας). AI=E very common.

Ald.	RV.
1154 om. τ'.	τ' B.
1159 ἡνίκ' ἂν B.	ἡνίκα δ' ἂν. ¹
1179 ἡνίκα δ' ἂν ¹ B.	ἡνίκ' ἂν δ'.
1184 ἔθει τὸ κακὸν (om. τὸ B).	θεὶ τῷ κακῷ.
1195 τὰς ἀμύλους B.	τοὺς ἀμύλους.
1204 προῖκα γὰρ. ²	προῖκα καὶ B.
1221 ἐκ ³ B.	ἀπὸ.
1248 καὐτός σοι.	καὐτό σοι BC.
1249 ἰστάναι B.	ἐστάναι.
1251 ἀντέδωκά γ' ἀντὶ B.	ἀντέδωκ' ἀντὶ.
1258 μάθη B.	μάθης.
1260 om. γ' B.	γ'.
1265 τὰ παιδία γ' B.	τὰ παιδί'.
1271 εἶδον.	ἄδων (vel ἄδον) B.
1294 υἰόν.	ἰόν B.
1295 om. τὸ.	τὸ B.
1301 γε τοκήων.	δὲ τοκῆας.
1304 ἂν. ⁴	ὦν.
1309 σμύχετ'.	σμάχετ' C.
1320 κάπειτ' ἐπευξαμένους (γρ. V).	κάπευξαμένους.

These divergences, together with those tabulated on pp. 39–40, make a total of 145. In nineteen of these cases only does the Aldine⁵ give the right reading; these may be divided into—

- (1) Cases of genuine superiority (10):—219 Πύλον (schol.) | 257 οἴμοι μοι | 337 μηκέτ' οἶν | 402 (doubtful: line omitted by R) | 447 κεῖ | 462 εἶα | 640 φρονεῖ | 758 καμήλου | 1251 ἀντέδωκά γ' ⁶ | 1258 μάθη.
- (2) Cases of metrical correction (9):—456, 562, 566, 648, 661, 824, 908, 911, 1099.

¹ There is constant confusion in MSS. between δ' ἂν, ἂν δ', μ' ἂν, ἂν μ', &c. Cf. *supr.*, 351.

² Cf. *Eg.* 874, where Ald. has γὰρ for καὶ equally absurdly.

³ The same confusion is found *Eg.* 728, *Nub.* 1296. See Cobet, *V. L.*, p. 278.

⁴ Cf. *supr.*, 1037.

⁵ In all these instances B agrees with Ald.

⁶ There must always be some doubt here; see note *ad loc.*

We can feel no gratitude towards the parent of B Ald. for restoring the metre to lines which a schoolboy could now emend. The virtue of a copyist is to copy, and the rudimentary knowledge of metre which gives us the correct reading in these nine passages is fatal to the value of the recension. It is this which has caused the versifier to garble thirty or forty lines in the most ridiculous manner, adding and subtracting $\gamma\epsilon$, $\sigma\acute{\upsilon}$, $\mu\epsilon$, $\sigma\epsilon$, $\mu\omicron\iota$, $\sigma\omicron\iota$, $\tau\omicron\upsilon$, $\tau\hat{\omega}\nu$, regardless of meaning,

“And in disturbance taking deep delight.”

Such a method destroys all reverence for tradition in the copyist, and utterly deprives the critic of confidence in the copy.¹

The Parisian B.—This MS., of the sixteenth century, contains eight plays (omitting *Plutus*, *Nubes*, and *Thesm.*). We have already seen that it is closely allied to the Aldine and connected with Γ , though ΓB very rarely agree, except in the loss of the last sixty lines of the play (see p. 39).² The MS. has an unenviable reputation, which it richly deserves, but it is not without a certain value of its own,³ being distinctly superior to the Aldine in the *Pax*.

The metrical vagaries (p. 42) do not occur where B Ald. differ, so that they are not due to the actual transcriber of B or printer of the Aldine.

Of the 141 variations of Ald. from RV (in ll. 1–1298) which are tabulated above, B shares 109, including all the 19 good readings. Of the remaining 32 cases, B has 27 right (with RV), 1 right alone (557 ἄσμενός σ'), and 4 as wrong as Ald. (511, 650, 695, 733). As a set-off to Ald.'s 27 peculiar errors,⁴ there are 25 places where B is wrong and Ald. right (with RV). These are in ll. 322, 331, 414, 415 (bis), 436 (καλῶν), 437, 458, 476, 580, 624, 675, 701, 728, 754, 869, 870 (δέους), 874 (γ'), 1018, 1084, 1138

¹ The cases in which Ald. agrees with R against V and with V against R have been discussed, *supr.*, p. 36.

² In the *Ecclesiastusae* B constantly agrees with Γ .

³ Cf. Zacher, *Bursian's Jahresbericht*, 1892, p. 51.

⁴ Add 63 στεντοῦ (with R), 1281 μάσασθαι (with V).

(κινῶν), 1142, 1164 (πατρῶον), 1240, 1272. But whereas the Aldine supplies no good reading of its own, B gives us four, viz. 52 ὑπερτάτοισιν | 271 πότνια δέσποινα | 557 σ' | 874 ὑποπεπωκότες.¹

It will be seen that B is not a copy of the Aldine, but is derived from the same archetype.

The Parisian C.—This MS., of the sixteenth century, contains nine plays (omitting *Thesm.* and *Eccl.*). It is rarely quoted by Blaydes, but such citations as are given seem to show that it is derived from the same fount as Γ.² Twenty-six instances of C's agreement with RV against B Ald. have already been given (pp. 39–40 and 42–46): in ten of these Γ agrees, in nine it is defective, and in the remaining seven it is not quoted. In the same way in the five cases where C agrees with B or Ald., Γ agrees three times (ll. 414, 437, 1037; see p. 39), is defective once (855 κανάδε C, καὶ κανᾶ B Ald.), while in 901 (ἡνίκα BC Ald.) it is not quoted.

C gives us two good readings:—7 περικυλίσας (Γ defective), 1112 κεν (Γ not quoted); and has the following peculiar errors:—18 γάρ (for ἄρ'), 163 ἀπάντων, 313 om. κάτωθεν, 547 καταπέπαρθεν (cf. V), 1217 αὐτὸν: in all except the last Γ is defective. In no place does Blaydes show C disagreeing with Γ. So in the *Lysistrata* the two MSS. often agree in otherwise unsupported readings.³

It follows that C carries some weight in those passages where Γ is defective.

The Ottobonianus.—Zuretti makes mention of a MS. in the Vatican library, containing (in the same order) the nine plays of the Aldine, of which he assumes it to be a copy.⁴

Of the ancient lexicographers, grammarians, and general authors who quote from the *Peace*, Suidas is of course the

¹ In 703 ὀρῶν, 860 γέρων, are possible, but unsupported.

² Not from Γ itself, or from Γ's immediate original, since these had gaps which are not found in C.

³ Cf. Kühne, *De codd. qui Eccl. et Lys. exhibent*, p. 37.

⁴ *Analecta Aristophanea*, p. 23.

most frequent and the most important. A comparison of excerpts from his lexicon with the *scholia* existing in RVΓ Ald. shows that Suidas used for this play a MS. closely allied to R.¹ His citations number about 170.

Among these we find the following good readings, for none of which, however, is Suidas our sole authority:—496 κακόνιοι (R): 542 κνάθους in codd. Voss. et Ox. (G sec. Blaydes): 640 φρονεῖ (B Ald.): 959 δαλίον (Schol. Ven.): 1029 ὅποσα (B Ald.). In 155 χρυσοχαλίνων is probably right. Editors claim βδελυρὲ for Suidas in 182, but all the best MSS. show μιαρὲ s.v. μιαιοί, as s.v. τολμησαι. In 368 πυρὸν is an interesting, but scarcely correct, alternative.

Peculiar errors are found:—38 κάκοσμον: 47 ὥς for ἐς: 62 ποθῶν for ποθ' ἡμῶν: 69 καὶ μακρὰ for κλιμάκια: 70 ἀναρριχᾷτ' s.v. ἀναρριχᾷσθαι (but ἀνερριχᾷτ' s.v. ἀνερριχῶντο): 121 om. δ', and μὴ for μηδὲ: 162 om. τὴν: 193 δειλακρονίων s.v. μιαιοί (but δειλακρίων s.v. δειλάκρα), and om. πῶς ἦλθες (bis): 243 πολλῶ δεκάκις (bis), and om. ὥς (bis): 277 om. τυγχάνει (bis): 278 ἐστὶ νῦν s.v. ἀλλ' εἴ τις (but νῦν ἐστὶν s.v. Σαμοθράκη): 363 Καλλικῶν s.v. πονηροῖς (but Κιλλικῶν s.v.): 374 δάνεισόν μοι: 397 μεγάλας ἰδία πάντες: 415 παρέτραγον: 440 σκαλεύει τοὺς: 444 and 450 εἴ τις: 562 λιταργοῦμεν: 568 πῶς for ἦ: 631 βαλόντες: 710—712 ἀρ' οὖν . . . κυκεῶνος s.v. βληχωνία (but ἀρ' ἂν . . . κυκεῶν' s.v. διὰ χρόνου): 734 μέντοι for μὲν and τε for τοὺς: 735 πρότερον s.v. ἀνάπαιστοι (but πρὸς τὸ θέατρον s.v. ῥαβδούχοι): 793 om. τὸ δράμα: 876 πρωκτοετηρίδα: 1029 om. γε: 1030 om. τε: 1164 πατρῶον or πρῶτον for πρῶον.²

In 63 Suidas has σεαντοῦ (with R Ald.) under two headings, and in 1013 he has ἀποχειρωθεῖς with RB Ald.).

Twice he unsuccessfully makes two lines into one (271—272, 444—445). In 119 he gives the original οὐκ ἔχω εἰπεῖν of Euripides instead of the parody. Further slight inaccuracies may be found in the citation of ll. 171, 187, 228, 399, 564, 741, 831, 944, 1150.

Athenaeus cites the *Peace* seven times, without adding to

¹ Cf. Zacher, *Handschriften*, pp. 724—735.

² In the citation of 1307, the best MSS. give ἐμβάλλον (not ἐμβάλλεσθε) s.v. σμώχετε, as s.v. ἀνδρικῶς.

our knowledge. He misquotes ll. 28 and 563, and is the victim of an adscript in 916, where he curiously gives οἶνου κύλικά λεπαστήν for οἶνου νέου λεπαστήν. In 542 he has κνάθοις, like our MSS.

Diodorus quotes ll. 603–611 (omitting 607–608), and in 603 gives us the very important variant λιπερνῆτες, for the probable correctness of which see note *ad loc.*

For the rest, in 251 Harpocration, no doubt quoting from memory, sets down διαλυμαίνεται for διακναισθήσεται, and in 280 Lucian has οἶμοι παπαῖ γε for οἶμοι γε. In 756 Hesychius is credited with ἐλίχνων, but, as his next word is τοῦτο, there can be little doubt that the final letters -το were lost through haplography.

ΑΡΙΣΤΟΦΑΝΟΥΣ

ΕΙΡΗΝΗ

ΑΡΙΣΤΟΦΑΝΟΥΣ ΕΙΡΗΝΗ

ΥΠΟΘΕΣΕΙΣ

I

Τρυγαῖος ἄγροικος πρεσβύτης Ἀθήνησιν ὀχούμενος ἐπὶ κανθάρου ὑπὲρ τῆς Ἑλλάδος εἰς τὸν οὐρανὸν ἀναφέρεται. γενόμενος δὲ κατὰ τὴν τοῦ Διὸς οἰκίαν ἐντυγχάνει τῷ Ἑρμῇ, καὶ ἀκούει ὅτι μετοικισαμένων τῶν θεῶν εἰς τὰ τοῦ οὐρανοῦ ἀνωτάτῳ διὰ τὴν τῶν Ἑλλήνων ἀλληλοκτονίαν, ἐνοικισάμενος ὁ Πόλεμος εἰς ἄντρον τὴν Εἰρήνην εἰρξας λίθους ἐπιφορήσει, καὶ νῦν μέλλει τὰς πόλεις ἐμβάλων ἐν θειῇ τρίβειν. καὶ μέχρι μὲν τινος ἐναγώνιος γίνεται· ἐπεὶ δὲ μεταπεμπομένου τοῦ Πολέμου παρὰ Ἀθηναίων δοῖδυκα Κλέωνα καὶ παρὰ Λακεδαιμονίων Βρασίδαν ἑκάτεροι χρήσαντες ἀπολωλεκέναι εἰς Θράκην ἔφασαν, ἀναθαρρεῖ· καὶ ἐν ᾧ περὶ κατασκευὴν δοῖδυκος ὁ Πόλεμος γίνεται, κηρύττει τοὺς δημιουργούς, ἔτι δὲ καὶ ἐμπόρους 5 ἄμα καὶ μοχλοὺς καὶ σχοινία λαβόντας παραγενέσθαι. συνδραμόντων δὲ πολλῶν ἐν χορῷ σχήματι προθύμως ἀφέλκει τε τοὺς λίθους ἀπὸ τοῦ ἄντρον, καὶ καθικτεύσας τὸν Ἑρμῆν συλλαβέσθαι ἐξάγει πρὸς τὸ φῶς τὴν Εἰρήνην. ἀσμένως δὲ τῆς θεᾶς πᾶσιν ὀφθείσης, καὶ παρ' αὐτὴν εὐθέως Ὀπώρας τε καὶ Θεωρίας ἀναφανεισῶν, συμπαρὼν ὁ Ἑρμῆς ἀνιστορούσης τι 15 τῆς Εἰρήνης καὶ πυνθανομένης τὰ περὶ τὸν Τρυγαῖον διασαφεί τὰ δέοντα· πάλιν ἀποφαινομένης πρὸς τοῦτο μηνύει, προδιελθόντος αὐτοῦ καὶ περὶ τῆς ἀρχῆς τοῦ πολέμου καὶ δι' αἷς αἰτίας συνέστη, Φειδίου τε καὶ Περικλέους μνησθέντος. τὰ λοιπὰ τοῦ δράματος ἐπὶ τῆς γῆς ἤδη περαίνεται, καὶ ὁ μὲν χορὸς περὶ τῆς τοῦ ποιητοῦ τέχνης χατέρων τινῶν πρὸς τοὺς θεατὰς δια- 20 λέγεται, ὁ δὲ Τρυγαῖος, καθὰ συνέταξεν ὁ Ἑρμῆς, τὴν μὲν Θεωρίαν τῇ βουλῇ συνέστησεν, αὐτὸς δὲ τὴν Ὀπώραν γαμεῖν διαγνοὺς τὴν Εἰρήνην ἰδρύεται, καὶ θύσας ἐν τῷ προφανεί πρὸς εὐωχίαν τρέπεται. ἐντεῦθεν οἱ τε τῶν εἰρηνικῶν ὄπλων δημιουργοὶ χαίροντες καὶ οἱ τῶν πολεμικῶν τοῖμπαλιν κλαίοντες. εἰσάγεται δὲ καὶ ἐπὶ τέλει τοῦ λόγου παιδιὰ τινὰ τῶν 25 κεκλημένων ἐπὶ τὸ δεῖπνον λέγοντα ῥήσεις γελωτοποιούς. τὸ δὲ δράμα τῶν ἄγαν ἐπιτετευγμένων. τὸ δὲ κεφάλαιον τῆς κωμωδίας ἐστὶ τοῦτο· συμβουλεύει Ἀθηναίους σπείσασθαι πρὸς Λακεδαιμονίους καὶ τοὺς ἄλλους

Arg. I. Exstat in V (itaque etiam in G): pars prior in Ald.

2 ἀναφερόμενος V. 3 ἀκούει Gelenius: ἀκούσας codd. 5 εἰρξας V: καὶ καθείρξας Ald. 11 ἄμα καὶ Herw. (coll. infr. 299): ἄμα codd. 16 δέοντα G: δέω V. 23 θύσας Mein.: οὔσα V. 24 δημιουργοὶ incertum quis: γεωργοὶ V.

- Ἑλληνας. οὐ τοῦτο δὲ μόνον ὑπὲρ εἰρήνης Ἀριστοφάνης τὸ δράμα τέθεικεν,
 30 ἀλλὰ καὶ τοὺς Ἀχαρνεῖς καὶ τοὺς Ἰππείας καὶ Ὀλκάδας, καὶ πανταχοῦ
 τοῦτο ἐσπούδακεν, τὸν δὲ Κλέωνα κωμῳδῶν τὸν ἀντιλέγοντα καὶ Λάμαχον
 τὸν φιλοπόλεμον αἰεὶ διαβάλλων. διὸ καὶ νῦν διὰ τούτου τοῦ δράματος
 εἰρήνης αὐτοὺς ἐπιθυμεῖν ποιεῖ, δεικνὺς ὅποσα μὲν ὁ πόλεμος κακὰ ἐργάζεται,
 ὅσα δὲ ἀγαθὰ ἡ εἰρήνη ποιεῖ. οὐ μόνος δὲ περὶ εἰρήνης συνεβούλευσεν,
 35 ἀλλὰ καὶ ἄλλοι πολλοὶ ποιηταί. οὐδὲν γὰρ συμβούλων διέφερον· ὅθεν
 αὐτοὺς καὶ διδασκάλους ὠνόμαζον, ὅτι πάντα τὰ πρόσφορα διὰ δραμάτων
 αὐτοὺς ἐδίδασκον.

- Ἐνίκησε δὲ τῷ δράματι ὁ ποιητὴς ἐπὶ ἄρχοντος Ἀλκαίου, ἐν ἄστει.
 πρῶτος Εὐπόλις Κόλαξι, δεύτερος Ἀριστοφάνης Εἰρήνην, τρίτος Λεύκων
 40 Φράτορσι. τὸ δὲ δράμα ὑπεκρίνατο Ἀπολλόδωρος, ἡνίκα ἐρμῆν λοιο-
 κρότης.

II

- Ἦδη τῷ Πελοποννησιακῷ πολέμῳ κεκμηκότας τοὺς Ἀθηναίους καὶ
 τοὺς σύμπαντας Ἑλληνας Ἀριστοφάνης ἰδὼν, ἱκανὸς γὰρ διυπεύκει πολε-
 μούντων αὐτῶν χρόνος, τὸ δράμα συνέγραψε τοῦτο, προτρέπων τὰς πόλεις
 καταθέσθαι μὲν τὴν πρὸς αὐτὰς φιλονεικίαν, ὁμόνοιαν δὲ καὶ εἰρήνην ἀντι
 5 τῆς πρότερον ἔχθρας ἐλίσσθαι. παρeisάγει τοῖνυν γεωργόν, Τρυγαῖον
 τοῦνομα, μάλιστα τῆς εἰρήνης ἀντιποιούμενον, ὃς ἀσχάλλων ἐπὶ τῷ πολέμῳ
 εἰς οὐρανὸν ἀνελθεῖν ἐβουλεύσατο πρὸς τὸν Δία, πεισόμενος παρ' αὐτοῦ δι'
 ἣν αἰτίαν οὕτως ἐκτρύχει τὰ τῶν Ἑλλήνων πράγματα, τοσοῦτον ποιήσας
 πόλεμον αὐτοῖς. ὃν δὴ, διαπορούντα τίνα τρόπον τὴν εἰς οὐρανὸν πορείαν
 10 ποιήσει, παρeisάγει τρέφοντα κάνθαρον ὡς ἀναπτησόμενον εἰς οὐρανὸν δι'
 αὐτοῦ, Βελλεροφόντου δίκην. προλογίζουσι δὲ οἱ δύο θεράποντες αὐτοῦ,
 οἷς καὶ ἐκτρέφειν προσετέτακτο τὸν κάνθαρον, δυσφοροῦντες ἐπὶ τοῖς αὐτοῦ
 σιτίοις. ἡ δὲ σκηνὴ τοῦ δράματος ἐκ μέρους μὲν ἐπὶ τῆς γῆς, ἐκ μέρους δὲ
 ἐπὶ τοῦ οὐρανοῦ. ὁ δὲ χορὸς συνέστηκεν ἐκ τινων ἀνδρῶν Ἀττικῶν
 15 γεωργῶν.

III

ΑΛΛΩΣ

- Φέρεται ἐν ταῖς διδασκαλίαις <δὺς> δεδιδαχὺς Εἰρήνην ὁμοίως ὁ Ἀριστο-
 φάνης. ἄδηλον οὖν, φησὶν Ἐρατοσθένης, πότερον τὴν αὐτὴν ἀνεδίδαξεν ἢ
 ἑτέραν καθῆκεν, ἥτις οὐ σφύζεται. Κράτης μέντοι δύο οἶδε δράματα γράφων
 οὕτως· ἀλλ' οὖν γε ἐν τοῖς Ἀχαρνεῦσιν ἢ Βαβυλωνίοις ἢ ἐν τῇ ἑτέρᾳ
 5 Εἰρήνῃ. καὶ σποράδην δέ τινα ποιήματα παρατίθεται, ἅπερ ἐν τῇ νῦν
 φερομένην οὐκ ἔστιν.

36 αὐτοὺς Herw. 40 τὸν δὲ Τρυγαῖον ὑπεκρίνατο Ἀπολλόδωρος, τὸν δὲ Ερμῆν
 Λεωκράτης Blaydes.

Arg. II. Exstat in RV Ald.

1 κεκμηώτας R. 4 αὐτὰς V: αὐτὰς (sic) R: ἀλλήλους Ald. 8 ἐκτρύχει
 Kuster: ἐκτρέχει codd. 10 ποιήσει Ald. 14 ἀνδρῶν om. Herw. et edd.
 Oxon., tacite.

Arg. III. Exstat in RV Ald.

1 φέρεται R: φαίνεται V. δὺς add. Dind.: β' post Εἰρήνην add. Rutherford:
 ὅτι καὶ ἑτέραν δεδίδαχεν Ald.: δεδιδαχὺς καὶ ἑτέραν Bekk. ὁμοίως codd.:
 ὁμωνύμως Dind. 3 οἶδε RV: εἶπε Ald.

IV

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ

Τῷ Διὶ φράσαι σπεύδων τὰ κατ' ἀνθρώπους <κακὰ>
 Τρυγαῖος, <ἀναπτέσθαι> θέλων ὡς τοὺς θεούς,
 ἐξέτρεφεν ὄρνιθ'. ὥς δ' ἀνέπτυ, κατέλαβεν
 Ἑρμῆν μόνον ἄνω· κῆτ' ἐπιδείκνυσιν φράσας
 τὸν Πόλεμον βρύθεται ἀπηρτημένον
 αἰέριος, ἔτοιμόν τ' ὄντα πρὸς κακονχίαν
 τὴν πρότερον, Εἰρήνην δὲ κατορωρυγμένην
 ἰκέτευσαν οἱ κατ' ἀγροὺς ἀνάπαλιν ποιεῖν·
 τὸ μέλ βάδ' ἐπένευσε· καὶ τότε
 ἀπάγουσιν αὐτὴν ἐκ βερέθρου καὶ τὰγαθά.

5

10

Arg. IV. Exstat in V.

1 κακὰ add. Mein. 2 ἀναπτέσθαι add. Mein. 3 ὄρνιθ' Dind. : ὄρνιθας V.
 5-10 de loco insanabili desperandum.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΟΙΚΕΤΑΙ ΔΥΟ ΤΡΥΓΑΙΟΥ

ΤΡΥΓΑΙΟΣ

ΠΑΙΔΙΟΝ ΤΡΥΓΑΙΟΥ

ΕΡΜΗΣ

ΠΟΛΕΜΟΣ

ΚΥΔΟΙΜΟΣ

ΧΟΡΟΣ ΓΕΩΡΓΩΝ < ΚΑΙ ΠΑΝΕΛΛΗΝΩΝ >

ΙΕΡΟΚΛΗΣ ΜΑΝΤΙΣ

ΔΡΕΠΑΝΟΥΡΓΟΣ

ΟΠΛΟΠΟΙΟΣ

ΠΑΙΣ ΛΑΜΑΧΟΥ

ΠΑΙΣ ΚΛΕΩΝΥΜΟΥ

ΕΙΡΗΝΗ

ΟΠΩΡΑ

ΘΕΩΡΙΑ

ΚΑΔΟΠΟΙΟΣ

ΚΡΑΝΟΠΟΙΟΣ

ΔΟΥΡΥΞΟΣ

} κωφὰ πρόσωπα

ΕΙΡΗΝΗ

ΟΙΚΕΤΗΣ Α

Αἶρ' αἶρε μάζαν ὡς τάχιστα κανθάρω.

ΟΙΚΕΤΗΣ Β

ἰδού. δὸς αὐτῷ, τῷ κάκιστ' ἀπολουμένῳ,
καὶ μήποτ' αὐτῆς μάζαν ἡδίῳ φάγοι.

ΟΙ. Α. δὸς μάζαν ἑτέραν, ἐξ ὀνίδων πεπλασμένην.

ΟΙ. Β. ἰδὸν μάλ' αὐθις. ποῦ γὰρ ἦν νῦν δὴ φερες ; 5
οὐ κατέφαγεν.

1-20 Personarum vices sec. Dobraeum discripsi. 1 ὡς τάχος τῷ Kiehl.

THE Prologue opens with a dialogue between two slaves, as in the *Knights* and *Wasps*, where, as here, the strange ways of a master or overseer are to be explained. One of the slaves then describes the situation to the audience. This device is distinctly Euripidean; Mr. Starkie compares the opening of the *Alcestis*, *Medea*, and *Hippolytus* (ad *Vesp.* Intr., p. x). The slaves are busy feeding a huge beetle with dung.

1 αἶρε. "Hand," "pass," rather than "bring." The instances quoted by Blaydes for the latter sense should be differentiated. (1) *Infr.* 1227, *Thesm.* 255, αἶρε νῦν στρόφιον, of passing something that is handy; (2) with object such as τράπεζαν, ὕδωρ, οἶνον, λουτρά, of bringing in something bulky from outside.

κανθάρω. The poet chooses the most unromantic of creatures to represent Pegasus. See Arist. *Hist. An.*, v. 19, οἱ δὲ κάνθαροι, ἦν κυλίουσι κόπρον, ἐν ταύτῃ φωλεύουσιν τε τὸν χειμῶνα καὶ ἐντίκτους σκωλήκια, ἐξ ὧν γίνονται κάνθαροι.

Rutherford emends the Schol. so as to show variants ὡς τάχος τῷ κ. and διὰ τάχους τῷ κ. But the adscript surely refers to Attic usage, thus: <λέγουσι δὲ >

ὡς τάχιστα ἢ τάχος ἢ διὰ ταχέων, without lemma. The omission of the article is due to the desperate haste of the excited slave, not to any personification of the insect.

2 The first servant is giving the food to the beetle, taking it from the hands of the second, who is kneading it. In dividing the first twenty lines between the two, the arrangement of Dobree has been followed with great confidence. For other divisions, see Blaydes, cr. n.; but Dobree's manipulation of ll. 2-3, 18-20 (*Adv.* ii. 205), seems far the best.

ἰδού. "Here you are," handing it. For a different sense, see *infr.* 198.

αὐτῷ. No change is needed. αὐτῷ is merely "him," τῷ κακ. ἀπολ. being in apposition. Cf. *infr.* 1121.

τῷ κάκιστ' ἀπολουμένῳ. "The cursed brute." The imprecation κάκιστ' ἀπόλοιτο retains its force when put into the future participle. Cf. *infr.* 756, οἰμωζομένων, which, however, may possibly represent the real future οἰμώξεται (*Kan.* 279, etc.).

3 The line is tragic in metre, owing to the vehemence of the curse.

5 γάρ, of surprise, "Why! where . . . ?" Cf. *Vesp.* 334, etc.

νῦν δὴ, "this very moment," common

- ΟΙ. Α. μὰ τὸν Δί', ἀλλ' ἑξαρπάσας
 ὄλην ἐνέκαψε περικυλίσας τοῖν ποδοῖν.
 ἀλλ' ὡς τάχιστα τρῖβε πολλὰς καὶ πυκνάς.
- ΟΙ. Β. ἄνδρες κοπρολόγοι, προσλάβεσθε πρὸς θεῶν,
 εἰ μὴ με βούλεσθ' ἀποπνιγέντα περιιδεῖν. 10
- ΟΙ. Α. ἐτέραν ἐτέραν δός, παιδὸς ἡταιρηκότος·
 τετριμμένης γάρ φησιν ἐπιθυμεῖν.
- ΟΙ. Β. ιδού.
 ἐνὸς μὲν, ὦνδρες, ἀπολελύσθαι μοι δοκῶ·
 οὐδεὶς γὰρ ἂν φαίη με μάττοντ' ἐσθίειν.
- ΟΙ. Α. αἰβοῖ· φέρ' ἄλλην, χᾶτέραν μοι χᾶτέραν,
 καὶ τρῖβ' ἔθ' ἐτέρας. 15

6 οὐ κατέφαγεν. Bury: οὐ κατέφαγεν; codd.: κατέφαγεν; οὐ μὰ Bergk. 7
 περικυλίσας C (et R sec. Herw.): περικυκλίσας RV Ald. 16 ἔθ' ἐτέρας Dind.: 7

with the present tense in Plato, under-
 goes the same change into colloquial
 exaggeration as the English phrase when
 used with a past tense. Cf. *Ran.* 412,
 νῦν δὴ κατεῖδον. In this sense the form
 νυνδὴ is preferred by Cobet (*V. L.* p. 233)
 and Kock (*Nub.* 825) on the strength of
 a note by Herodian (*I.* 489).

ῥερες, i.e. ἐδίδους τῷ κανθάρω. The
 change to ῥερον (Meineke) is quite un-
 necessary; it is based on the fact that
 the first servant is ὁ διδούς, the second ὁ
 φέρων. But φέρειν is used in two senses,
 just as δός in *ll.* 2 and 4.

6 οὐ κατέφαγεν, κ. τ. λ. "He cer-
 tainly hasn't devoured it." "No—that
 he hasn't: he's bolted it whole." Like
 ἴμμο and μὲν οὖν, such phrases as μὰ τὸν
 Δί' ἀλλὰ are "negative, inasmuch as they
 object to the preceding phrase as not
 being strong enough, whilst they agree
 with its general meaning and enhance its
 force" (Shilleto, *Dem. F. L.* Appendix c).
 Cf. *Vesp.* 173 (Prof. Bury, *Hermathena*,
 xxvi. p. 94), and *Plut.* 110. ΠΑ. εἰσὶ δ'
 οὐ πάντες κακοί. ΧΡ. μὰ Δί', ἀλλ' ἀπαξά-
 παντες—two exactly parallel cases of this
 intensive reply to a negative statement.
 Cf. *infr.* 1046. The same reply could
 not be given to a question, nor could οὐ
 κατέφαγεν; mean anything but "Hasn't
 he eaten it?" οὐ cannot stand for οὐ
 δήποτε or μῶν. Bergk's correction is
 mentioned in cr. n. merely because it has
 had a large following.

7 περικυλίσας. For the form, cf.
Nub. 32, ἐξαλίσας (ἀλίνω): *Thesm.* 767,

εἰσκυλίσας. The traditional περικυκλίσας
 is both unmetrical and unmeaning.

8 πολλὰς καὶ πυκνάς. "Thick and
 fast," with a further hint of "firmness"
 in πυκνάς (cf. *infr.* 565, πυκνόν). Editors
 see the latter meaning alone, having
 missed *Her.* vii. 218, ὡς ἐβάλλοντο τοῖσι
 τοξεύμασι πολλοῖσι τε καὶ πυκνοῖσι.

9 ἄνδρες κοπρολόγοι. Not a refer-
 ence to the ῥήτορες, as Schol. suggests,
 but an appeal to the audience at large,
 who are politely called scavengers. An
 Athenian audience would stand a good
 deal; thus in *Ran.* 276 they are as good
 as called πατραλοῖαι and ἐπίτορκοι, and in
Nub. 898 flatly ἀνόητοι.

10 ἀποπνιγέντα περιιδεῖν. The ana-
 logy of περιαθρεῖν and περιβλέπειν sug-
 gests that in this common construction
 περιωρᾶν originally meant "to inspect
 carefully," hence "to view composedly."
 For the aorist ἀποπνιγέντα, which is free
 from any notion of past time, see Good-
 win, *M. T.* 96, 148.

13 ἐνός, sc. ἐγκλήματος.

14 We learn from Schol., who quotes
 from *Ar.* *Heros* (*fr.* 302, cf. 301),
 παύσειν εἰσχ' ἢ πανσικᾶπὴν κάπτοντά σε,
 that slaves while grinding corn had to
 wear a circular collar which prevented
 the passage of hand to mouth.

15 αἰβοῖ. "Ugh!" "faugh!" He
 is nearly sick (cf. *Nub.* 906). So of less
 physical disgust, *infr.* 544, 1291; but
infr. 1066, of amusement, *Av.* 1342, of
 delight.

16 Ἀπόλλω. The shorter form of the

ΟΙ. Β.

μὰ τὸν Ἀπόλλω γὰρ μὲν οὐ·

οὐ γὰρ ἔθ' οἶός τ' εἴμ' ὑπέρειν τῆς ἀντλίας.

ΟΙ. Α. αὐτὴν ἄρ' οἶσω συλλαβὼν τὴν ἀντλίαν.

ΟΙ. Β. νὴ τὸν Δί' ἐς κόρακας γε, καὶ σαυτὸν γε πρὸς.

ὑμῶν δέ γ' εἴ τις οἶδ' ἐμοὶ κατειπάτω

20

πόθεν ἂν πριαίμην ρίνα μὴ τετρημένην.

οὐδὲν γὰρ ἔργον ἦν ἄρ' ἀθλιώτερον

ἢ κανθάρω μάττοντα παρέχειν ἐσθίειν.

ὅς μὲν γάρ, ὥσπερ ἂν χέσῃ τις, ἢ κύων,

φαύλως ἐρείδει· τοῦτο δ' ὑπὸ φρονήματος

25

βρενθύεται τε καὶ φαγεῖν οὐκ ἀξιοῖ,

ἦν μὴ παραθῶ τρίψας δι' ἡμέρας ὅλης

ὥσπερ γυναικὶ γογγύλην μεμαγμένην.

ἐτέρας RV: ἐτέρας γε Ald.

17 ναυτίας Herw.

25 τοῦθ' ὁ δ' Blaydes.

accusative is, like Ποσειδῶ, the only form used in Attic. For the evidence of inscriptions, see Meisterhans, *Gramm. Inschr.*, p. 131.

17 ὑπέρειν τῆς ἀντλίας. ὑπέρειν, when intransitive, is properly to "keep oneself above" or "rise above," with the genitive following. So this means literally, "to keep my head above the bilgewater," and prevent it swamping me and water-logging the ship. But as both verb and noun are also used metaphorically, the further meaning is "to get the better of the stinking stuff." ὑπέρειν is never "to endure."

18 The colloquial use of συλλαβὼν may be illustrated by *Av.* 1469, ἀπίωμεν ἡμεῖς συλλαβόντες τὰ πτερά, "let us pack up our feathers and be off!" Cf. *Soph. Phil.* 577, ἐκπλεῖ σεαυτὸν συλλαβὼν ἐκ τῆσδε γῆς, "pack!" See Jebb on *Soph. O.T.* 971.

19 ἐς κόρακας. For ἐς in this phrase, see *infr.* 37 n. (*fin.*)

20 γε emphasises ὑμῶν, as opposed to σαυτὸν. δέ γε is used (1) in passing on from one person to another, as here and *infr.* 546; (2) in introducing a new point, e.g. *Nub.* 169, πρῶν δέ γε γνώμην μεγάλην ἀφῆρέθη. "But now the other day . . ."; (3) in a retort, of going one better. Cf. *Eg.* 1154-1178 (five times). For the appeal to the audience (jocose, not as *infr.* 50), cf. *Ran.* 1-2.

22 ἦν ἄρ'. Cf. *infr.* 566 n., 819. Goodwin, *M.T.* 39.

25 φαύλως ἐρείδει. "Sets to work without fuss." Cf. *Eg.* 1294, φαύλως ἐσθίει Κλεώνυμος. For the verb, cf. *infr.* 31, note.

φαύλως. This adverb can be applied to anything done without σπουδὴ or effort. Thus it only implies blame where the opposite σπουδὴ is a virtue, and in phrases like φαύλως εὐδομεν πεπτωκότες (*Eur. Rhes.* 769), λόγισαι φαύλως (*Vesp.* 656), etc., it is equivalent to εἰκῇ, "lightly," "casually," "off-hand."

τοῦτο δ'. Blaydes' correction is perhaps right.

26 βρενθύεται. "Cocks his nose in the air." Cf. *Nub.* 362, of Socrates, ὅτι βρενθύει τ' ἐν ταῖσιν ὁδοῖς καὶ τῷ φθαλμῷ παραβάλλει, picturesquely quoted in *Plat. Symp.* 221 B by Alcibiades of Socrates in the retreat after the battle of Delium. The latter passage shows that "gives himself airs" is not enough. Schol. absurdly derives the word from a perfume (cf. *Sappho, fr.* 49, Pherecr. *fr.* 101) of which women are proud. For βρένθος as a bird (unidentified), see *Arist. H.A.* ix. 1; *ib.* ix. 11 (a contradictory account), the reading is doubtful.

27 δι' ἡμέρας. Found (without ὅλης) *infr.* 56 and five times elsewhere in *Aristophanes*; cf. *fr.* 13, διὰ νυκτός, *Vesp.* 1058, δι' ἔτους (Sobolewski, *De Praep. usu Aristoph.*, p. 119).

28 γογγύλην, sc. μάζαν. So *Thesm.* 1185. That γογγύλος, "round," dropped out of Attic except in the old fem. form

ἀλλ' εἰ πέπανται τῆς ἐδωδῆς σκέψομαι,
 τῇδ' παροίξας τῆς θύρας, ἵνα μὴ μ' ἴδῃ. 30
 ἔρειδε, μὴ παύσαιο μηδέποτ' ἐσθίων
 τέως ἔως σαντὸν λάθοις διαρραγείς.
 οἷον δὲ κύψας ὁ κατάρατος ἐσθίει,
 ὥσπερ παλαιστής, παραβαλὼν τοὺς γομφίους,
 καὶ ταῦτα τὴν κεφαλὴν τε καὶ τὴν χεῖρέ πως 35
 ὠδὶ περιάγων, ὥσπερ οἱ τὰ σχοινία
 τὰ παχέα συμβάλλοντες εἰς τὰς ὀλκάδας.

32 αὐτὸν R. λάθοις Reisig: λάθης codd.

40-42 Dobraei distributionem

γογγυλῖς, a turnip; that γογγύλη is not the same as γογγυλῖς: and that both are properly Ionic, is shown partly by Phrynichus, partly by his editors (Lobeck, 103; Rutherford, *N.P.* p. 182).

30 παροίξας τῆς θύρας. For the use of παρά and for the genitive, cf. *inf.* 981, παρακλίνασαι τῆς αὐλίας.

31 ἔρειδε. "Peg away," as Merry well translates *Nub.* 558, ἐρείδουσιν εἰς Ἑπέρβολον. This metaphor need not be from rowing, as Schol.: ἐρείδειν (though properly a poetical verb) lends itself easily to colloquial phrases.

32 τέως ἔως, κ.τ.λ. "Till, much to your surprise, you find that you've burst." A great deal has been made of the fact that the collocation τέως ἔως is not found elsewhere in Attic. But it is quite natural; it would not be found here if the speaker were not dwelling on the curse and shaking his fist. τέως and ἔως are constant causes of corruption in the MSS. of Demosthenes.

λάθοις. For the assimilation of a verb following ἔως or πρὶν to a preceding optative, see Goodwin, *M.T.* 613, 643. The omission of ἂν in comedy with ἔως and subj. is quite fatal to λάθης. See Blaydes on *Ecc.* 629. In *Ecc.* 752, πρὶν ἐκπύθωμαι is probably sound, but paratragedic. It is strange to find the three latest editors of the *Pax* mentioning without disapproval the impossible suggestion of Dawes (ἔως σεαυτὸν ἂν λάθης). Of course the indefinite ἂν can only be separated from its relative or particle by such words as μέν, γάρ, etc., and sometimes τις.

33 κύψας, "with his head down," ὥσπερ παλαιστής. Cf. *Ecc.* 863, ὁμὸς' εἰμι κύψας, *Ran.* 804, ἐβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω.

34 παραβαλὼν is obscure. On the analogy of παραβάλλειν κεφαλὴν, ὀφθαλμούς, οὖς, it should mean "turning sideways," and this use is so common that the possibility of a special wrestling term is almost excluded. Probably τοὺς γομφίους is put παρὰ προσδοκίαν: but for what? Scarcely for τοὺς βραχίονας (Paley), as the outward movement which παραβαλὼν demands is inappropriate to a wrestler's action. The commonest (physical) object of παραβάλλειν is "the eyes"; cf. *Eg.* 173, Aesch. *fr.* 284, and especially *Nub.* 362, Plat. *Symp.* 221 B (see *supr.* 26): and the wary wrestler must be as much on the alert as Socrates himself. It is just possible that βρενθύεται above may have suggested to the poet's mind the famous line from his play of two years before, and that "rolling his—grinders" follows naturally on "cocking his nose." The renderings "working," "applying," are totally without authority.

36 περιάγων. Cf. *inf.* 682, *Av.* 176. 37 συμβάλλοντες εἰς. "Coiling... for." For εἰς of destination, cf. *inf.* 283, εἰς τὰπὶ Θράκης χωρία | χρήσαντες.

As the beetle gorges, his front feet (τὴν χεῖρε) are brought in towards him rapidly round and round (περικυκλίσας), and their motion makes his head waggle. The rapid drawing in of ropes would affect the head in the same way.

εἰς. Here, and usually before a consonant, the better MSS. give εἰς: on the whole they favour Dindorf's rule that Aristophanes used εἰς before consonants, εἰς before vowels. But this dictum, which has ruled the texts for eighty years, has really little to support it. Few will be found now to lay stress on the tradition of MSS. on such a point, even if it were far less fluctuating than it is; the

μιαρὸν τὸ χρῆμα καὶ κάκοσμον καὶ βορόν,
 χῶτον ποτ' ἐστὶ δαιμόνων ἢ προσβολή
 οὐκ οἶδ'. Ἀφροδίτης μὲν γὰρ οὗ μοι φαίνεται, 40
 οὐ μὴν Χαρίτων γε. τοῦ γάρ ἐστ' ;

ΟΙ. Α.

οὐκ ἔσθ' ὅπως

τοῦτ' ἔστι τὸ τέρας οὐ Διὸς σκαταιβότου.

recepi. 42 τοῦ Διὸς V: οὐκ ἔστι—τοῦ Bentr.: οὐκ ἔστι—τόδε Blaydes.
 σκαταιβότου Rutherford: σκαταιβάτου Schol. R: καταιβάτου codd.

diphthong in *εἰς* being "spurious *ει*," would be written *ε* in the Attic alphabet, in use at Athens till 403 B.C., but *ει* in the Ionic alphabet, which was formally adopted at that date. The expulsion of *ε* from the comic dialect (first proposed by Elmsley on *Ach.* 42) rests on the very strong argument that Aristophanes does not use *εἰς* before a vowel in ordinary discourse. Bachmann (*Coniect. obs. Ar.*, p. 83) gives the facts as follows: *εἰς* is required by metre eighty times; *εἰς* or *εἰ* will stand forty-nine times; *εἰ* is required ten (rather nine) times, of which two occur in paratragedic senarii, six in cantica of exalted tone, one (*fr.* 543, doubtful) in reference to Ionia. In compounds the evidence is even more overwhelming, the numbers being ninety-four, twenty-eight, one (*fr.* 461, *εἰσίδω*, in a parody), though the last number may be raised to three if we keep *εἰσελήλυθε* in *Thesm.* 657 and follow V in *Vesp.* 147 (*εἰσερρήγεις*). It is idle to speak of this avoidance of *εἰ* before a vowel as a curious coincidence. The avoidance cannot have been based on considerations of euphony; for then how comes it that the tragedians (and Aristophanes himself in lyric passages) employ the form? (Sobolewski, *De Praef. usu Ar.*, p. 37.) The explanation must be that *εἰ* had become archaic and exalted in tone; for "elata vox ante consonantes non minus quam ante vocales elata manet" (Sobol., *ib.*). Inscriptions help us little, because of Attic E=EI; but it is noticeable that after 403 B.C. *εἰ* becomes increasingly rare, much in proportion as does *-εν* for *-ειν* of infinitive, and that the last inscription (334 B.C.) which shows *εἰ* for *εἰς* is also the last which shows infinitival *-εν* (Meisterhans, *Gramm. Inschr.*, pp. 213-214). Sobolewski would even deny *εἰ* to the Ionians (p. 38), and to Thucydides (p. 36), and holds that it was never used in speaking (*ib.*). In the

latter case it would be hard to account for the universal *εἰ κόρακας, εἰ μακαρίαν*, vouched for by Helladius (Photius, *Biblioth.* 235, b, 2).

38 τὸ χρῆμα. "The creature." A colloquial expression, used (1) in place of a substantive, as here and *Thesm.* 521; (2) with gen. following, as a periphrasis, e.g. *Vesp.* 933, κλέπτου τὸ χρῆμα τάνδρος, *fr.* 67, etc. See also *infr.* 1192 n..

39 προσβολή. "Visitation," a sense specialised from the common meaning "attack": cf. Aesch. *Cho.* 283, ἄλλας τ' ἐφάνει προσβολὰς Ἐρινύων. For the other meaning suggested, "appendage" (*ἀγαλμα*), there seems to be no authority; nor does *προσέβαλ'* *infr.* 180 warrant a reference to smell in the noun.

41 οὐ μὴν Χαρίτων γε, "most certainly not of the Graces." *μὴν* of strong asseveration, without the adversative force, which it has (e.g.) in *Nub.* 53, οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν: cf. *infr.* 369, καὶ μὴν ἐπιτέτριψαί γε, and note.

42 οὐ. Blaydes is wrong in stating that οὐ always elsewhere follows ὅπως immediately in the phrase οὐκ ἔσθ' ὅπως οὐ: cf. *Eg.* 879, κοῦκ ἔσθ' ὅπως ἐκείνους | οὐχὶ φθονῶν ἐπανσας, and *ib.* 426.

σκαταιβότου. Dr. Rutherford's slight correction of the form which he finds in Schol. R is an immense improvement. Were it not for this second pun, which lay so ready to the poet's hand that he can scarcely have missed it, it would be better to keep the vulgate καταιβάτου, with the traditional explanation that the σ of Διὸς is sounded twice to accentuate the joke; contrast *Ran.* 304, γαλῆν ὀρῶ (for γαλῆν' ὀρῶ). For Ζεὺς καταιβάτης (descending in lightning), cf. Schol. to Soph. *O.C.* 705, περὶ Ἀκαδημίαν ἐστὶν ὅ τε τοῦ καταιβάτου Διὸς βωμός, ὃν καὶ Μόριον καλοῦσι: Aesch. *P. V.* 358, Ζηνὸς ἀγρυπνον βέλος, | καταιβάτης κεραυνὸς ἐκπνέων φλόγα.

ΟΙ. Β. οὐκοῦν ἂν ἤδη τῶν θεατῶν τις λέγοι
 νεανίας δοκησίσοφος, τὸ δὲ πρᾶγμα τί;
 ὁ κἀνθαρος δὲ πρὸς τί; κᾶτ' αὐτῷ γ' ἀνὴρ
 Ἰωνικός τίς φησι παρακαθήμενος.
 δοκέω μὲν, ἐς Κλέωνα τοῦτ' αἰνίσσεται,
 ὥς κείνος ἀναιδέως τὴν σπατίλην ἐσθίει.
 ἀλλ' εἰσιὼν τῷ κανθάρῳ δώσω πιεῖν.

45

ΟΙ. Α. ἐγὼ δὲ τὸν λόγον γε τοῖσι παιδίοις

50

47 αἰνίσσεται codd.: corr. Dobr.
 wen. τὴν om. Elmsl. ἐσθιεν Dobr.

48 ἡδέως Elmsl.: ἐν Ἀλδεω van Leeu-
 52 ὑπερτάτοις B: ὑπὲρ τοῦτοις RV.

44 νεανίας δοκησίσοφος. Cf. Pherecr.
fr. 154, εἰποὶ τις ἂν τῶν πάντων δοκησιδεξίων:
 Pollux, iv. 9, δοκησίνοους. For the
 language of such, cf. *Eg.* 1377-1380.

τὸ δὲ πρᾶγμα τί; "What's all this?"
 (not "What's the story?" as Neil on
Eg. 36). τί τὸ πρᾶγμα; always has this
 sense of surprised inquiry (*Vesp.* 395,
Lys. 23, *Eccl.* 311, 394, *Plut.* 335). With
 τοῦτί added the meaning is either (1) as
 above, *Av.* 1171, *Thesm.* 73, *Ran.* 442,
 658, or (2) "What on earth's this crea-
 ture?" πρᾶγμα being for χρήμα, *Ach.*
 767, *Eccl.* 1071 (cf. *Av.* 906).

46 Ἰωνικός. Dr. Verrall observes
 that Ionia was the home of the new
 learning, which Aristophanes hated, and
 that the actor points to Ionians (as
 ὑπερνηρόντες) at the word τοῦτοις in line
 53. This is no doubt the true explana-
 tion of the Ionian's introduction; sitting
 cheek by jowl (παρακαθήμενος) with the
 young Athenian exquisite is an oracular
 philosopher from over the sea.

47 δοκέω, like ἐς, αἰνίσσεται, κείνος,
 ἀναιδέως, σπατίλην, is an Ionic form.

τοῦτ'. Object of αἰνίσσεται: cf. *Av.*
 970, ἤνισταθ' ὁ Βάκισ τοῦτο πρὸς τὸν
 ἄερα.

48 ἀναιδέως. Van Leeuwen's brilliant
 emendation (adopted by Herwerden and
 Merry) is not improbable, but it involves
 a proceleusmatic in the second foot (or the
 omission of τὴν, which Merry brackets),
 and it may be doubted whether the
 vulgate (when referred to Hades) is not
 satisfactory. The great difficulty of the
 line (the tense of ἐσθίει) has disappeared
 with van Leeuwen's explanation of
 σπατίλην as the σκῶρ ἀείνων (*Ran.* 146) in
 the outer regions of Hades—a view
 which, as Dr. Verrall pointed out to me
 long ago, is clearly demanded by τὴν.
 Cleon, a shameless σκατοφάγος on earth,

keeps up his dirty habits below. The
 rare division of the anapaest in the second
 foot need be no difficulty in a dialectical
 line, though one who strongly suspected
 the text on other grounds might fairly
 refer to the irregularity as corroborative
 evidence. (See the canon suggested by
 Prof. Bury in *Hermathena*, xxi. p. 91).
 The reference to Hades would be easily
 understood by the audience without the
 mention of the place, owing to (1) the
 use of κείνος (cf. note on *infr.* 316), (2)
 the article τὴν, which should be kept,
 for ἀναιδέως is no doubt a trisyllable,
 (3) the present ἐσθίει. There is no objec-
 tion to ἀναιδέως in itself; Dr. Merry's
 criticism that the word "seems pointless,
 as it would be impossible to eat dirt μετ'
 αἰδοῦς" would lead us to emend all such
 phrases as "basely betray," "cruelly
 murder," etc., in all languages.

σπατίλην. Hesych. τὸ ὕγρον δια-
 χώρημα. The word is extant only in
 Hippocrates, and so may be regarded as
 a further Ionism.

49 ἀλλ' εἰσιών. ἀλλά is "but come
 now." Dobree has met with some sup-
 port in giving this line to the first servant.
 But the view may be disproved by refer-
 ence to the cases where, with the words
 ἀλλ' εἰσιόμεν, a speaker pulls himself up
 short and returns to the stage business.
 These are *infr.* 1302, *Vesp.* 1008, *Lys.*
 779, *Ran.* 812, *Plut.* 249. So ἀλλ'
 εἰσιθ' (*Nub.* 195, etc.) usually occurs in
 the middle of a speech, though, from the
 nature of the mood, not necessarily (cf.
Plut. 1088): with the indicative such an
 opening with ἀλλά would be impossible.

δώσω πιεῖν. The language is appro-
 priate to Pegasus.

50 For the story told direct to the
 spectators, cf. *Eg.* 40 sqq., *Av.* 30 sqq.,
Vesp. 54 sqq.

καὶ τοῖσιν ἀνδρίοισι καὶ τοῖς ἀνδράσι
καὶ τοῖς ὑπερτάτοισιν ἀνδράσιν φράσω
καὶ τοῖς ὑπερηνορέουσιν, ἔτι τούτοις μάλα.
ὁ δεσπότης μου μαίνεται καινὸν τρόπον,
οὐχ ὄνπερ ὑμεῖς, ἀλλ' ἕτερον καινὸν πάνν.
δί' ἡμέρας γὰρ εἰς τὸν οὐρανὸν βλέπων
ὠδὶ κεχηνῶς λoidoreῖται τῷ Δί,
καὶ φησιν, ὦ Ζεῦ, τί ποτε βουλεύει ποεῖν;
κατάθου τὸ κόρημα· μὴ 'κκόρει τὴν Ἑλλάδα.
ἔα ἔα.

55

60

σιγήσας, ὡς φωνῆς ἀκούειν μοι δοκῶ.

56 γὰρ V : μὲν R. 60 Trygaeo tribuit Brunck. 63 σεαντὸν V : σεαντοῦ R Ald.

53 ὑπερηνορέουσιν, i.e. τοῖς ὑπερτέροις οὔσι τῶν ἀνδρῶν, the derivation being half punningly dwelt upon, to form a climax. This word is Homeric, and ὑπέρτατος also is poetical, high-flown. "And to the men of might, and to those that are more than men—these into the bargain."

ἔτι τούτοις μάλα. Added after a pause. ἔτι μάλα cannot be for ἔτι μᾶλλον, as Blaydes. It is "once again," ἔτι being the prominent word. This is plain from *inf.* 280, 462. Cf. *Ran.* 863, καὶ νῆ Δία τὸν Πηλέα γε καὶ τὸν Αἰόλον; | καὶ τὸν Μελέαγρον κᾶτι μάλα τὸν Τηλέφον, "and Telephus thrown in." Cf. μάλ' αὖ, μάλ' αὖθις.

55 οὐχ ὄνπερ ὑμεῖς. This does not refer to a *μανία δικανική*, as Schol. takes it. It is merely a playful dig.

58 The line is a mockery of such tragic complaints as *Soph. O. T.* 738, ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι; cf. *Thesm.* 71, ὦ Ζεῦ, τί δρᾶσαι διανοεῖ με τήμερον;

ποεῖν. Attic inscriptions show conclusively that πο-, not ποι-, was written before ε and η in this verb and the nouns derived from it. See Meisterhans, *Gramm. Inschr.*, p. 57, note 483. Thus we must certainly write ποεῖν, ποητής where the first syllable is short; where it is long, it is safe to keep ποι-, though it is doubtful whether any visible distinction was made. R sometimes omits the iota: in this play seven times (out of twenty-four cases), where the syllable is short, and twice where it is long (Herwerden's collation). The Laurentian MS. of Sophocles is more consistent; see Jebb on *Phil.* 120 (Appendix).

59 κατάθου τὸ κόρημα. Trygaeus is fantastically made to begin with words

which suggest no definite meaning until the second part of the sentence is spoken.

μὴ 'κκόρει τὴν Ἑλλάδα. Schol. ἀντὶ τοῦ ἔρημον οἰκητόρων (καὶ κόρων add. Ruth.) ποιεῖ διὰ τῶν πολέμων. The added words are what the Scholiast ought to have written, but the correction, though a very neat case of haplography, is not convincing; it may well be doubted whether the writer of the note saw any further meaning in ἐκκόρει than "make a clean sweep of." ἐκκορεῖν would be used in Attic for (1) to sweep out; (2) to destroy utterly, a sense implied in the oath ἐκκορηθείης σύγε, said by the Scholiast to be common in Menander, and found in the new Geneva fragment, line 53. To these uses, both present here, Aristophanes punningly adds a third, "to rob of youths" (κόροι): cf. *Thesm.* 760, ταλαντάτῃ Μίκκα, τίς ἐξεκόρησέ σε; properly "Who has destroyed you?" but also "Who has robbed you of your daughter?" (κόρη). There is no trace anywhere of the sense "to de-flower," commonly attributed to these two passages, in both of which it is quite irrelevant.

60 ἔα ἔα. See cr. n. Brunck's suggestion has been followed by a majority of editors, but, though a cry from behind the scenes would conform well with tragic usage, ἔα could not be so used. Occurring in seven other passages of Ar. and in fifty of tragedy (forty-four from Euripides), ἔα (ἔα ἔα), a cry which shows surprise or alarm, is always followed immediately by further speech from the exclaiming character. In twenty-four of the tragic cases the cry occurs, as here, after the speech has begun.

ΤΡΥΓΑΙΟΣ

ὦ Ζεῦ, τί δρασεῖς ποθ' ἡμῶν τὸν λεών;
λήσεις σεαυτὸν τὰς πόλεις ἐκκοκκίσας.

ΟΙ. Α. τοῦτ' ἔστι τουτί τὸ κακὸν αὐθ' οὐγὰρ ἔλεγον.

τὸ γὰρ παράδειγμα τῶν μανιῶν ἀκούετε.

65

ἂ δ' εἶπε πρῶτον ἡνίκ' ἤρχεθ' ἡ χολή,

πεύσεσθ'. ἔφασκε γὰρ πρὸς αὐτὸν ἂν ταδί

πῶς ἂν ποτ' ἀφικοίμην ἂν εὐθὺ τοῦ Διός;

ἔπειτα λεπτὰ κλιμάκια ποιούμενος,

πρὸς ταῦτ' ἀνερριχᾷτ' ἂν εἰς τὸν οὐρανόν,

70

67 ἂν ταδί Lenting: ἐνθαδί codd.

70 ἀνερριχᾷτ' codd.: corr. Dind.

62 δρασεῖς. Soph. *Aj.* 326, 585; Eur. *Med.* 93, *Phoen.* 1208. Tragedy also furnishes ἐργασείω, ἀκουσείω (Soph.), φευξείω (Eur.), to this small class of desiderative verbs.

63 λήσεις. Schol. ἀγνοεῖς. "Apparently implies a variant λήθεις" (Rutherford). The form would suit the tragic diction well. Cf. Soph. *O. T.* 1325.

ἐκκοκκίσας. κόκκοι are fruit-seeds, and the verb denotes the taking out of these—a natural metaphor in a farmer's mouth. The Schol. refers specially to pomegranates, no doubt rightly, if we compare *fr.* 610 (according to Pollux, from Aeschylus), ὀξυγλύκειάν τᾶρα κοκκίεις ῥόαν. The verb is used, *Ach.* 1179, of the warrior Lamachus slipping a bone from the socket. Cf. *Lys.* 448, ἐκκοκκίῳ τρίχας.

64 τοῦτ' ἔστι τουτί. For the more usual τοῦτ' ἔστ' ἐκείνο. So *Nub.* 26.

65 μανιῶν. Often used in plural, e.g. *Nub.* 832, Eur. *Herc.* 835.

66 ἤρχεθ'. From ἀρχομαι.

ἡ χολή. Often used of disgust or anger, e.g. *Ran.* 4, πᾶν γὰρ ἔστ' ἡδὴ χολή, "I'm just sick of it." But here of madness: cf. *Nub.* 833, χολᾶν for μελαγχολᾶν.

67 The MSS. with ἐνθαδί, "at this point," give a possible reading; but the change to ἂν ταδί is very slight, and gives a line just in Ar.'s manner. Cf. *infr.* 213, ἔλεγον ἂν ταδί. The fact that we have the same iterative ἂν with imperfect three lines below is an argument in favour of reading it here, as examples of this construction are apt to follow close on one another, e.g. *infr.* 640, 641, 643,

647. See R. C. Seaton in *Class. Rev.* iii. p. 343.

68 πῶς ἂν with optative, equivalent to a wish. Cf. Soph. *Aj.* 387, πῶς ἂν . . τέλος θάνοιμι καὶ τὸς; It is poetical, and occurs nowhere colloquially, *Ach.* 991 and *Thesm.* 22 not coming under this head.

εὐθύ. Not "straight to," but "right to." This rendering covers all the Attic examples quoted in *Class. Rev.* xv. (1901), pp. 443-444, by H. Richards, who strangely concludes that εὐθύ with gen. is in Attic prose and comedy a mere synonym of εἰς and πρὸς, but "occasionally used with something of its old sense." A preposition which occurs ten times in Ar. cannot well be so versatile. In *Pax* 68, 77, 819, Trygaeus is concerned with getting *all the long way* to heaven; he humorously insists on the distance, which theatrically was a matter of a few feet. The Epic *ιθὺς* and the local *εὐθύς* of Eur. *Hipp.* 1197, *Pherecr. fr.* 110 (two places where Photius has perhaps been allowed to carry too much weight) are outside the scope of this note.

69 ποιούμενος. "Getting made." *Infr.* 288, the middle is probably different in meaning.

70 ἀνερριχᾷτ'. An obscure word. The simple verb is quoted variously as ἀρριχᾶσθαι or ριχᾶσθαι. In favour of the former we have Arist. *H. A.* ix. 40, 14, and a Scholiast, who derives it from ἀρριχος, "a kind of basket, which it is usual to draw up with ropes." ἀρριχος occurs *Av.* 1309, but the Schol.'s effort to connect it with climbing seems one of despair.

ἔως ξυνετρίβη τῆς κεφαλῆς καταρρνεῖς.
 ἐχθρὲς δὲ μετὰ ταῦτ' ἐκφθαρεῖς οὐκ οἶδ' ὅποι
 εἰσήγαγ' Αἰτναῖον μέγιστον κάνθαρον,
 κᾶπειτα τοῦτον ἵπποκομεῖν μ' ἠνάγκασεν,
 καὐτὸς καταψῶν αὐτὸν ὥσπερ πωλίον,
 ὦ Πηγάσειον, φησί, γενναῖον πτερόν,
 ὅπως πετήσει μ' εὐθὺ τοῦ Διὸς λαβών.
 ἀλλ' ὅ τι ποεῖ τηδὶ διακύψας ὄψομαι.
 οἴμοι τάλας· ἴτε δεῦρο δεῦρ', ὦ γείτονες·
 ὁ δεσπότης γάρ μου μετέωρος αἵρεται
 ἱππηδὸν εἰς τὸν ἀέρ' ἐπὶ τοῦ κανθάρου.
 ἦσυχος ἦσυχος, ἡρέμα, κάνθων·
 μὴ μοι σοβαρῶς χῶρει λίαν

75

80

TP.

76 Πηγάσειον Dind.: πηγάσιον RV: πηγασίον μοι Ald.

71 "Till he fell down and broke his crown" (H. W. Moss). τῆς κεφαλῆς is the old undifferentiated local genitive; it cannot be classed under the so-called "partitive." For examples (with κατεαγέναι) see Blaydes on *Ach.* 1180.

72 ἐκφθαρεῖς οὐκ οἶδ' ὅποι. "Went out somewhere or other—the old idiot." So ἔρρω commonly with motion, carrying a curse or a sneer. *Eq.* 4, ἐξ οὗ γὰρ εἰσ-ἤρρησεν εἰς τὴν οἰκίαν: Dem. 560, φθεῖρεσθαι πρὸς τοὺς πλουσίους: *Pax* 500, *Nub.* 789.

73 εἰσήγαγ', "brought home," a common use: cf. *infr.* 229, εἰσηνέγκατο, and Starkie on *Vesp.* 107.

Αἰτναῖον. As we might say, "a huge Arabian—beetle." Etna was famous for its horses: cf. *Soph. O. C.* 312, Αἰτναίας ἐπὶ | πώλου βεβῶσαν. It is further shown by Schol. with many quotations (see especially *Plat. Com. fr.* 37), that κάνθαροι flourished in this region. But most Scholiasts explain strangely "big as Etna," and so Blaydes, even in face of *Soph. l.c.*, ἵπποκομεῖν in next line, καταψῶν ὥσπερ πωλίον (75).

76 Πηγάσειον. The spelling of the MSS. would call for no comment (for ι=ει, see Cobet, *V. L.* pp. 86–89), but that the vulgar is defensible. The insertion of μοι or σοι, με or σε, is certainly a very common expedient of inferior MSS. (cf. van Ijzeren, *De Vitiis princ. codd. Ar.* cap. iv.); but on the other hand these pronouns are often unaccountably omitted in the better MSS., e.g. μοι

by RV in *Nub.* 1243, μοι by R in *Nub.* 57, ἡμῖν by V in *Plut.* 1152, etc. The caressing diminutive is appropriate to the action of stroking the horse-beetle.

πτερόν. Schol. quotes from Eur. *Bellerophon*tes, ἀγ', ὦ φίλον μοι Πηγάσου (add. ταχὺ Suid.) πτερόν. The periphrasis is ridiculed also *infr.* 135: cf. *Ran.* 100, χρόνον πόδα, a mockery of Eur. *Bacch.* 889.

77 ὅπως πετήσει. For the independent ὅπως with the future, equivalent to a command, see Goodwin, *M. T.* 271–278. It is frequent only in Aristophanes.

πετήσει. This future is only found here and *infr.* 1126. The Attic prose form is πτήσομαι: cf. *Vesp.* 208, ἐκπτήσομαι. For the whole verb, see Cobet, *V. L.* pp. 305–307, Rutherford, *N. P.* p. 373.

80 μετέωρος αἵρεται. R. A. Neil (on *Eq.* 1362) observes that a comic point is made by the use of this phrase, which elsewhere refers to the hoisting of slaves or criminals for punishment. The order of words supports this view, ill-suited to the slave's excitement though the jest may be.

82 Trygaeus rises into sight on the beetle, with the help of the μηχανή, used occasionally in tragedy for gods and heroes, and no doubt employed by Euripides in the *Bellerophon*tes. See *Intr.* p. 21.

ἦσυχος . . ἡρέμα. The combination of adjective and adverb (imperative understood with both) shows agitation.

- εὐθὺς ἀπ' ἀρχῆς ῥώμῃ πίσυνος,
 πρὶν ἂν ἰδίης καὶ διαλύσης
 ἄρθρων ἵνας περυύγων ῥύμῃ.
 καὶ μὴ πνεί μοι κακόν, ἀντιβोलῶ σ'·
 εἰ δὲ ποιήσεις τοῦτο, κατ' οἴκους
 αὐτοῦ μέινον τοὺς ἡμετέρους.
- ΟΙ. Α. ὦ δέσποτ' ἄναξ, ὡς παραπαλεις. 85
 ΤΡ. σίγα σίγα.
- ΟΙ. Α. ποῖ δῆτ' ἄλλως μετεωροκοπεῖς;
 ΤΡ. ὑπὲρ Ἑλλήνων πάντων πέτομαι
 τόλμημα νέον παλαμησάμενος.
- ΟΙ. Α. τί πέτει; τί μάτην οὐχ ὑγιαίνεις; 90
 ΤΡ. εὐφημεῖν χρὴ καὶ μὴ φλαῦρον
 μηδὲν γρύζειν, ἀλλ' ὀλολύζειν·
 τοῖς τ' ἀνθρώποισι φράσον σιγαῖν,

85 ἰδίσης Pors. 87-89 seclussit Hamaker, eiecit Mein., post 97 transposuit Kock.
 98 ἀνθρώποις R: ἀνθρώποις φράζω (vel φράζειν) Dobr. 100 ἀνοικοδομεῖν

κάνθων. Properly "pack-ass" (*Vesp.* 179), with a pun on *κάνθαρος*.

84 ἀπ' ἀρχῆς. "Quae locutio nisi in canticis et anapaestis apud Ar. non legitur" (Sobolewski, *Praep.* p. 95). Contrast *Ran.* 1137, αὐθις ἐξ ἀρχῆς λέγε.

πίσυνος. An Epic and Ionic (hence tragic) word, appropriate here. Thucydides (who has it thrice) probably took it from Herodotus; otherwise it occurs in Attic only in *Vesp.* 385.

85 ἰδίης. The rarer form of ἰδροῦν. There seems to be no special force in using it, as it occurs in two colloquial passages of Aristophanes, *Ran.* 237, *Av.* 791.

87-89 These lines have been unjustly suspected. The sudden change of tone from the stately, galloping metre, as soon as the rider's troubles begin, might be made distinctly funny; and τοὺς ἡμετέρους is anything but weak, being opposed to the abodes of the gods, on which the mind of Trygaeus is running. Kock's arguments for transposition are unconvincing: see *Verisimilia*, pp. 253-255.

90 παραπαλεις. Cf. *Plut.* 508, ξυνθιασώτα τοῦ ληρεῖν καὶ παραπαλεῖν. For the sense of παρά, cf. παράφρων, παρακώπτειν, παραπεπληγμένος, and the English, "beside oneself."

91 σίγα. Silence is enjoined because

of the bad omen conveyed in παραπαλεις.

92 μετεωροκοπεῖς. "Cleave the heights of air." For the formation, purposely unwieldy, cf. *Eq.* 830, τί θαλατοκοπεῖς καὶ πλατυγίεις; *Soph. Aj.* 236, πλευροκοπῶν.

93 ὑπὲρ Ἑλλήνων. Either with παλαμησάμενος, or (better) with πέτομαι = πρεσβεύω πετόμενος.

95 μάτην. Not "in vain," but "madly," strengthening οὐκ ὑγιαίνεις, which forms one idea = μαίνει: cf. *Soph. Aj.* 635, ὁ νοσῶν μάταν; *Aesch. Theb.* 442, χαρὰ ματάλα.

96 φλαῦρον does not of itself contain any notion of "ill-omened." Cf. *Lys.* 1041, 1045. But when contrasted with εὐφημεῖν, φλαῦρόν τι λέγειν = δυσφημεῖν. Cf. *Nub.* 833, εὐστόμει, | καὶ μηδὲν εἴπης φλαῦρον ἀνδρας δεξιούς, where the contrast with εὐστόμει gives the meaning of λοιδορεῖν to the phrase. φλαῦρος (as a rule) is positively "bad," φαῦλος comparatively so.

97 ὀλολύζειν. "Sing songs of sacred joy." Joined with εὐφημεῖν also in *Aesch. Ag.* 595. The word is specially used of loud joyous songs to the gods (sung by women), never of grief; L. and S. mistake *Aesch. Cho.* 386. Contrast the Latin ululatus.

τούς τε κοπρῶνας καὶ τὰς λαύρας
καιναῖς πλίνθοισιν ἀποικοδομεῖν,
καὶ τοὺς πρωκτοὺς ἐπικλῆειν.

100

ΟΙ. Α. οὐκ ἔσθ' ὅπως σιγήσομ', ἦν μὴ μοι φράσης
ὅποι πέτεσθαι διανοεῖ.

ΤΡ. τί δ' ἄλλο γ' ἢ
ὥς τὸν Δί' εἰς τὸν οὐρανόν;

ΟΙ. Α. τίνα νοῦν ἔχων;

ΤΡ. ἐρησόμενος ἐκείνον Ἑλλήνων πέρι
ἀπαξαπάντων ὃ τι ποεῖν βουλευέται. 105

ΟΙ. Α. ἐὰν δὲ μὴ σοι καταγορεύῃ;

ΤΡ. γράψομαι

Μήδοισιν αὐτὸν προδιδόναι τὴν Ἑλλάδα.

ΟΙ. Α. μὰ τὸν Διόνυσον οὐδέποτε ζῶντός γ' ἐμοῦ.

ΤΡ. οὐκ ἔστι παρὰ ταύτ' ἄλλ'.

ΟΙ. Α. ἰὸν ἰὸν ἰού·

110

ὦ παιδί', ὁ πατὴρ ἀπολιπὼν ἀπέρχεται

ὑμᾶς ἐρήμους εἰς τὸν οὐρανὸν λάθρα.

ἀλλ' ἀντιβολεῖτε τὸν πατέρ', ὦ κακοδαίμονα.

codd. : corr. Flor. Christ. 107 καταγορεύση codd. : corr. Cobet. 110 ἰὸν bis R.

99 λαύρας. "Drains." But used in Homer of the long passages on either side of the hall of a house.

100 ἀποικοδομεῖν. The correction is necessary, as ἀνοικοδομεῖν is merely to build up, without any idea of closing; e.g. Her. i. 186, τὰ χεῖλεα τοῦ ποταμοῦ ἀνοικοδόμησε πλίνθοισι. The confusion of ν and π is a fairly common error; in the cursive writing of the third century A.D. the two letters can hardly be distinguished.

103 γε puts an emphasis of irritation on ἄλλο.

104 τίνα νοῦν ἔχων; An extension of τί ἐν νῷ ἔχων; νοῦς="intention," "design," is very rare in Attic, though νόος is so used in Homer. Cf. mens in Latin, Virg. Aen. viii. 400, etc.

107 καταγορεύῃ. Cobet's correction (V. L. p. 37) may be taken as established. The aorist of the verb is κατέειπον (inf. 377, etc.), and κατηγορεῖσα would only be possible in the later sense of κατηγορεῖν, to accuse. A summary of Cobet's modified views on ἀγορεύειν (Mem. N. S. ii. p. 127 sqq.) is given by

Rutherford, N. P. pp. 326-334, and (briefly) by Starkie on Vesp. 932 (crit. app.).

γράφομαι . . . αὐτὸν προδιδόναι. For the construction, cf. Vesp. 894-896, ἐγράψατο . . . κύων . . . Δάβητ' . . . ἀδικεῖν.

108 The hit at the Athenians is a double one: their love of litigation is attacked in γράψομαι, and their liability to political scares in the rest of the sentence. For the comic charge of Medism, cf. inf. 408, Eq. 478, πάνθ' ἃ Μήδοις καὶ βασιλεῖ ξυνόμνυτε. These passages have often been taken too seriously.

109 οὐδέποτε, sc. πετῆσει. He runs forward to stop his master.

110 οὐκ ἔστι παρὰ ταύτ' ἄλλ'. A colloquial phrase, not equivalent to the high-sounding "there is no way but this." Cf. Nub. 698, Vesp. 1166.

ἰού. Generally a cry of joy (ἰού) or sorrow; here a shout to bring the children from the house. Cf. Lys. 829.

112 There is a touch of tragic diction, for the actor to make ridiculous.

ΠΑΙΔΙΟΝ

ὦ πάτερ, ὦ πάτερ, ἄρ' ἔτυμός γε
δῶμασιν ἡμετέροις φάτις ἦκει,
ὥς σὺ μετ' ὀρνίθων προλιπὼν ἐμὲ
εἰς κόρακας βαδιεῖ μεταμώνιος;

115

ΤΡ.

δοξάσαι ἔστι, κόραι· τὸ δ' ἐτήτυμον—ἄχθομαι ὑμῖν,
ἡνίκ' ἂν αἰτίζητ' ἄρτον, πάππαν με καλοῦσαι,
ἔνδον δ' ἀργυρίου μηδὲ ψακὰς ἢ πάνν πάμπαν.
ἦν δ' ἐγὼ εὖ πράξας ἔλθω πάλιν, ἔξετ' ἐν ὥρᾳ
κολλύραν μεγάλην καὶ κόνδυλον ὕψον ἐπ' αὐτῇ.

120

ΠΑ.

καὶ τίς πόρος σοι τῆς ὁδοῦ γενήσεται;

114 γε codd. : τις Burges.

114 The mimicry of tragedy becomes more pronounced, as the daughters of Trygaeus run out with a Euripidean phrase on their tongues. The reference is to the Aeolus, according to Schol., ἄρ' ἔτυμον φάτιν ἔγνων, Αἰολε, σ' εὐνάξειν τέκνα φίλτατα;

ἄρ' ἔτυμός γε. "Was it really true?" whereas ἀρά γ' ἔτυμος would mean "was it really true?" Thus in *Av.* 307, ἄρ' ἀπειλοῦσίν γε νῶν; means "are they really threatening us?" but *Nub.* 465, ἀρά γε τοῦτ' ἄρ' ἐγὼ ποτ' ὀψομαι; is "shall I really see this?" But the text cannot be right as it stands; the dactylic metre does not admit of a trochee.

116 μετ' ὀρνίθων. These words seem quite pointless, unless we suppose Aristophanes to be mimicking the clumsy rhythm of εὐνάξειν in the original. They no doubt came from Schol.'s adscript (to εἰς κόρακας), ἀντὶ τοῦ μετὰ ὀρνέων, and the adscript itself is perhaps corrupt. On this view the word or words ousted would present no similarity to the text, and are irrecoverable. But if anything has been lost, it is probably an adjective in agreement with ἐμὲ: I had thought of the Homeric ὄρραυκός, e.g. ὡς σὺ μὲν ὄρραυκῆν. Prof. Bury (*Hermathena*, xxvi. p. 94) suggests μετοικήσων.

117 εἰς κόρακας. The ordinary pun between the real birds among whom Trygaeus is going, and those of the imprecation. Cf. *Vesp.* 49-51.

μεταμώνιος. A Homeric word. The derivation from ἀνεμος need not be seriously discussed; it belongs to pre-

philological times. But no doubt the Greeks derived it so, and thus here there is a play between the two senses, "wind-borne" and "bootless."

118 ἔστι τι τῶνδ' ἐτύμως; For the use of an adverb (as predicate almost) with εἶναι, cf. Hom. *Il.* vii. 424, διαγνῶναι χαλεπῶς ἦν ἀνδρὰ ἔκαστον; Eur. *Hec.* 532, σίγα πᾶς ἔστω λεώς. With καλῶς and κακῶς, the impersonal use of ἐστὶ for ἔχει is not uncommon (e.g. *Phut.* 1188). The passage before us might be explained by an ellipse of εἰρημένον.

119 δοξάσαι, κ. τ. λ. Schol. καὶ τοῦτο ἐξ Αἰδίου Εὐριπίδου ἔπος· δοξάσαι ἔστι, κόραι· τὸ δ' ἐτήτυμον οὐκ ἔχω εἰπεῖν. ἔστι = ἔξεστι. τὸ δ' ἐτήτυμον. The phrase unexpectedly becomes adverbial.

120 αἰτίζητε. Used only by Homer. 121 ψακὰς. Schol. γεωργὸς γὰρ ἔστι. πάνν πάμπαν. "At all, at all" (Blaydes).

122 ἐν ὥρᾳ. "In good season." Cf. Hom. *Od.* xvii. 176, οὐ μὲν γὰρ τι χέριον ἐν ὥρῃ δειπνον ἐλέσθαι. But in *Vesp.* 242 it means "early."

123 κόνδυλον may be παρὰ προσδοκίαν for κἀνδύλον, ὃ εἶδος ἔστι πλακοῦντος (Schol.); for the ingredients see Hesych. s.v., Phot. s.v. κἀνδύτος (*Ar. fr.* 791). But the phrase is vigorous enough by itself.

ἐπ' αὐτῇ, "with it," "to give it a flavour," the regular preposition: cf. *Ach.* 835, *Eq.* 707.

124 πόρος τῆς ὁδοῦ. πόρος is here "method," not like πόρος κελεύθου, Aesch. *Theb.* 546.

- ναῦς μὲν γὰρ οὐκ ἄξει σε ταύτην τὴν ὁδόν. 125
- TP. πτηνὸς πορεύσει πῶλος· οὐ ναυσθλώσομαι.
 ΠΑ. τίς δ' ἡ' πίνοιά σου στὶν ὥστε κἀνθαρὸν
 ζεύξαντ' ἐλαύνειν εἰς θεοὺς, ὦ παπτία;
 TP. ἐν τοῖσιν Αἰσώπου λόγοις ἐξηγρήθη
 μόνος πετεινῶν εἰς θεοὺς ἀφιγμένος. 130
- ΠΑ. ἄπιστον εἶπας μῦθον, ὦ πάτερ πάτερ,
 ὅπως κάκοσμον ζῶον ἦλθεν εἰς θεοὺς.
 TP. ἦλθεν κατ' ἔχθραν αἰετοῦ πάλαι ποτέ,
 ᾧ' ἐκκυλίνδων κἀντιτιμωρούμενος.
 ΠΑ. οὐκοῦν ἐχρῆν σε Πηγάσου ζεύξαι πτερόν,
 ὅπως ἐφαίνου τοῖς θεοῖς τραγικώτερος. 135

125 ταύτην codd.: fortasse τήνδε.

133 αἰετοῦ RV: αἰετοῦ Ald.

125 ταύτην τὴν ὁδόν. It is strange that Ar. did not preserve the tragic metre by writing τήνδε. Perhaps he did. The words τήνδε τὴν ὁδόν end lines in Soph. *O. C.* 96, *Aj.* 738; τῆσδε τῆς ὁδοῦ ends *O. T.* 1478 (cf. *O. C.* 1506), and ταῖσδε ταῖς ὁδοῖς, *El.* 68.

126 πτηνὸς πορεύσει, according to Schol. V, begins a line in the *Sithenboea* of Euripides. There is a further laugh at that poet in ναυσθλώσομαι, a word peculiar to Euripides, and used by him in active, middle, and passive.

127 ἐπίνοια, not like νοῦς, *supr.* 104, of intention merely, but of a definite "idea," with originality, the ἐπί denoting progress: cf. *Vesp.* 346, ἀλλ' ἐκ τούτων ὥρα τινά σοι ζητεῖν καὶνὴν ἐπίνοιαν: *Eq.* 90, 1322.

129 Αἰσώπου. For the vogue of these fables at Athens, cf. *Vesp.* 1259.

λόγοις. The same word is used of Aesop's fables, *An.* 651. Properly λόγοι are "tales" of any kind, true or false, while μῦθοι=λόγοι ψευδεῖς (Plat. *Rep.* ii. 377A). The primary education of children consisted of such legends, including Epic myths of the gods as well as simple allegorical stories.

130 Scholiasts give the story thus:—The eagle had carried off the beetle's young, and the beetle revenged himself by rolling from the nest the eggs of the eagle, who then complained to Zeus, and was bidden to lay eggs in his lap. But the beetle came and buzzed round the head of the god, who sprang up and so broke the eggs. There is no doubt a

reference to this story in *Lys.* 695, αἰετὸν τίκτοντα κἀνθαρὸς σε μαieiύσομαι: cf. *Vesp.* 1448.

πετεινῶν. In *Class. Rev.* i. p. 131, Prof. Tyrrell suggests ἐπιγείων, claiming that a κἀνθαρὸς is not to be classed under πετεινά, and that in any case the eagle was there before. The latter objection, urged by others also, is surely unsympathetic; as to the first, a member of the coleoptera is as much πετεινόν as an eagle or an ἐποψ.

131 ἄπιστον εἶπας μῦθον is from Eur. *I. T.* 1293. But here μῦθος suggests "fable."

132 ὅπως follows ἄπιστον on the analogy of words like ἀπορεῖν. So Aesch. *Supp.* 277, ἄπιστα μυθεῖσθ', ὦ ξένοι, κλύειν ἔμοι, | ὅπως τόδ' ὑμῖν ἐστὶν Ἀργείον γένος.

133-4 The tragic style is continued, as may be seen both from metre and phrases. Thus κατ' ἔχθραν, though a favourite phrase of Thucydides, is anything but colloquial: πάλαι ποτέ, as in *Vesp.* 1060, *Plut.* 1002 (with ἀλκιμοὶ in both places), is sententious, "in days of yore": while ἀντιτιμωρούμενος is high-sounding enough.—αἰετοῦ. Inscriptions prove that the iota was invariably written in classical times. See Meisterhans, *Gramm. Inschr.*, p. 31, note 160, p. 33, 5.

135 Πηγάσου πτερόν. See *supr.* 76 n.

136 ὅπως ἐφαίνου. For this normal construction, cf. Goodwin, *M. T.* 333, Sidgwick, Aesch. *Cho.*, Appendix III. The construction with ὅπως is not found

- ΤΡ. ἀλλ' ὦ μέλ' ἄν μοι σιτίων διπλῶν ἔδει·
νῦν δ' ἄττ' ἄν αὐτὸς καταφάγω τὰ σιτία,
τούτοισι τοῖς αὐτοῖσι τοῦτον χορτάσω.
- ΠΑ. τί δ', ἦν ἐς ὑγρὸν πόντιον πέσῃ βάθος; 140
πῶς ἐξολισθεῖν πτηνὸς ὦν δυήσεται;
- ΤΡ. ἐπίτηδες εἶχον πηδάλιον, ὦ χρήσομαι·
τὸ δὲ πλοῖον ἔσται Ναξιουργῆς κάνθαρος.
- ΠΑ. λιμὴν δὲ τίς σε δέξεται φορούμενον;
- ΤΡ. ἐν Πειραιεὶ δῆπουν 'στὶ Κανθάρου λιμὴν. 145
- ΠΑ. ἐκεῖνο τήρει, μὴ σφαλεῖς καταρρῆς

137 μέλ' ἂν R : μέλε ἂν V : μελέα Ald. 145 Πειραιεῖ RV.

elsewhere in Aristophanes, and is here due to the tragic diction; with ὡνα it occurs only in *Vesp.* 961 (cf. 732), *Eccl.* 152, 426.

τραγικώτερος. We must not give this word its later meaning, "impressive." This is the idea suggested, no doubt, but not explicitly. It is "more like a tragedy hero," the hero being in this case Bellerophon.

137 ὦ μέλ'. The dual μελέα, read by Ald. and Schol. V is of course wrong; copyists did not understand the phrase ὦ μέλε, which they connected with μέλεος. Cf. *infr.* 380, *Eg.* 1337 (Neil, *cr. n.*).

ἂν is placed in curiously strong position. But the preceding ἀλλὰ saves it from being such an abnormal case as the τί οὖν, ἂν τις εἴποι, given by all MSS. in Dem. *Ol.* i. 14 and 19.

139 Tragic παρήχησις of σ, τ and -οις : for σ see *infr.* 865 n., for τ, Jebb on Soph. *O. T.* 370, and for -οις cf. Soph. *Aj.* 532, ἐν τοῖσδε τοῖς κακοῖσιν.

140-1 Metre and phrases are again tragic; also the use of ἐς before a vowel (*infr.* 37, n.). Whether Icarus or Bellerophon is referred to matters little; Schol. suggests both, but the latter is the butt of the whole scene.

142 εἶχον, "I have ready," the imperfect dwelling on the intention and process in past time. Cf. *infr.* 522, οὐ γὰρ εἶχον οἰκοῦν : *Vesp.* 855, ἐγὼ γὰρ εἶχον τοῖσδε τοὺς ἀρυστίχους.

143 Ναξιουργῆς. Athenaeus xi. 72 (486), speaking of the -εργῆς compounds, insists that they apply to localities alone. His quotations (κλίνη Μιλησιουργῆς, etc.)

show the general use, but there is no principle underlying it, as is shown by the Homeric use of εὐεργῆς (νηὺς, etc.). Thus the τρηνλῖς Μεντορουργῆς of Lucian, *Lexiphr.* 7, is perfectly good Greek : and in English we can talk of "Cellini work" as well as "Florentine work."

κάνθαρος. The three meanings goblet, skiff, and beetle are blended in this pun. Many comic instances of the first meaning (thrice punning with the second) are given by Athenaeus, xi. 47-48 (473-474).

144 Tragic metre and diction. Cf. Eur. *Med.* 386, τίς με δέξεται πόλις; *Hec.* 29, πολλοῖς διαύλοις κυμάτων φορούμενος.

145 Πειραιεῖ. The penultimate is short here (in senarii, as *fr.* 608), long *infr.* 165 (in anapaests, as *Eg.* 815). It is very doubtful whether any distinction in spelling should be made between the two. The word itself is not found in inscriptions till the middle of the fourth century, when the preponderance of Πειραεὺς is overwhelming (Meisterhans, *Gramm. Inschr.* p. 32, note 173). But, taking the exactly similar formations Ἀλαεὺς ('Αλαεὺς) etc. (*ib.* notes 161-174), we find the balance of fifth-century spelling either in favour of the iota (notes 161, 166-167, 174) or equally divided (notes 165, 171). See further Blass, *Ausspr. É. T.* p. 52, and (for later history of AI) pp. 64-70.

Κανθάρου λιμὴν. Schol. ἐν ᾧ τὰ νεώρια, with much more which is the reverse of helpful. Cantharus was the comparatively small inlet of Peiraeus, immediately to the right after entrance.

ἐντεῦθεν, εἶτα χωλὸς ὦν Εὐριπίδῃ
 λόγον παράσχῃς καὶ τραγῳδία γένῃ.
 ΤΡ. ἐμοὶ μελήσει ταῦτά γ'. ἀλλὰ χαίρετε.
 ὑμεῖς δέ γ', ὑπὲρ ὧν τοὺς πόνοὺς ἐγὼ πονῶ, 150
 μὴ βδεῖτε μῆδ' ἐξέθ' ἡμερῶν τριῶν.
 ὥς εἰ μετέωρος οὗτος ὦν ὀσφρήσεται,
 κατωκάρῃ ῥίψας με βουκόλῃσεται.
 ἀλλ' ἄγε, Πήγασε, χώρει χαίρων,
 χρυσοχαλίων πάταγον ψαλίων 155
 διακινήσας φαιδροῖς ὥσιν.
 τί ποεῖς, τί ποεῖς; ποῖ παρακλίνεις
 τοὺς μυκτῆρας πρὸς τὰς λαύρας;
 ἔει σαυτὸν θαρρῶν ἀπὸ γῆς,

155 χρυσοχαλίων Suidae codex unus (-ῶν): χρυσοχάλιον codd.

147 χωλὸς ἴων. In the play of Euripides, Bellerophon fell from Pegasus. Cf. *Ach.* 426, ἀλλ' ἢ τὰ δυσπινῇ θέλεις πεπλώματα, | ἃ Βελλεροφόντης εἶχ', ὁ χωλὸς οὐτοσί; See the woe scene, for Euripides' predilection for the halt and maimed as well as for mere beggars. In *Ran.* 846 he is called χωλοτοῖός.

148 λόγον παράσχῃς. "Furnish a plot," as if it were a terrible fate to be dealt with by Euripides.

τραγῳδία γένῃ. Cf. Juvenal, x. 167, Ut pueris placeas et declamatio fias.

150 ὑμεῖς. Of course addressing the audience. γε. Cf. *supr.* 20 λ.

153 κατωκάρῃ. Cf. *Ach.* 945, εἶπερ ἐκ ποδῶν | κατωκάρῃ κρέμαιτο, of a sycophant bound like a vessel hung head downwards. So here with a verb of motion, "head foremost." The Schol. quotes from Pindar (*fr.* 134), οἱ μὲν κατωκάρῃ δεσμοῖσι δέδενται.

βουκόλῃσεται. Quite literal in sense, without a trace of the metaphorical use found in Aesch. *Ag.* 669, *Ar. Eccl.* 81. If the smell of his usual food reaches the dung-beetle, he will throw his rider and return to satisfy his appetite. It must be remembered that the beetle is throughout represented as a horse (Pegasus), and βουκολέσθαι is used of horses in Hom. *Il.* xx. 221: cf. Eur. *Phoen.* 28, ἵππο-βουκόλοι. The renderings "decipiet" Blaydes, "ἀπατήσει" (Herwerden),

besides spoiling a neat παρὰ προσδοκίαν, are remote in sense from the Aeschylean metaphor, and introduce an unsupported and unlikely use of the middle. (In Aesch. *Eum.* 78, τόνδε βουκολοῦμενος | πόνον is of course "brooding over this trouble of yours.")

154-6 The words are all tragic, except διακινήσας.

155 χρυσοχαλίων. Schol. V καὶ τὰδε ἐκ τοῦ Βελλεροφόντου, ἴθι, χρυσοχάλιν', αἰρων πτέρυγας. The reading of MSS. may be defended as a fantastically transferred epithet, but, considering the constant interchange of O and Ω, the easy and pleasing genitive given (perhaps) by Suidas seems more probable.

156 φαιδροῖς, more naturally of eyes or face, "bright," "lit up"; a favourite of Aeschylus. Schol. gives πράσι, μὴ ὀρθοῖς, a hint to which editors might perhaps have paid more respect. It may be thought that Aesch. *Ag.* 1228-1230 is too corrupt to argue from, but if we accept Madvig's brilliant corrections, we there have ἐκτείνασα φαιδρὸν οὖς of a dog fawning, to be translated (as a dog so employed does not raise, but droop, the ears) "smoothing out the ears in gladness." For ἐκτείνασα, cf. Soph. *fr.* 768, μέτωπον ἐκταθῇ χαρᾷ. So here merely "with joyous ears": that a horse's feelings affect his ears differently is of course beside the mark, as we have no verb,

κᾶτα δρομαίαν πτέρυγ' ἐκτείνων 160
 ὀρθὸς χώρει Διὸς εἰς αὐλὰς,
 ἀπὸ μὲν κάκκης τὴν ῥῖν' ἀπέχων,
 ἀπὸ δ' ἡμερίων σίτων πάντων.
 ἄνθρωπε, τί δρᾷς, οὗτος ὁ χέζων
 ἐν Πειραιεῖ παρὰ ταῖς πόρναις ; 165
 ἀπολείς μ', ἀπολείς. οὐ κατορύξεις,
 κἀπιφορήσεις τῆς γῆς πολλήν,
 κἀπιφυτεύσεις ἔρπυλλον ἄνω,
 καὶ μύρον ἐπιχεῖς ; ὥς ἦν τι πεσὼν
 ἐνθένδε πάθω, τοῦμou θανάτου 170
 πέντε τάλανθ' ἢ πόλις ἢ Χίων
 διὰ τὸν σὸν προκτὸν ὀφλήσει.
 οἶμ' ὥς δέδοικα, κούκέτι σκώπτων λέγω.
 ὦ μηχανοποιέ, πρόσσεχε τὸν νοῦν, ὥς ἐμέ
 ἤδη στρέφει τι πνεῦμα περὶ τὸν ὀμφαλόν, 175

161 ὀρθὸς V : ὀρθῶς R. 163 ἡμερίων Schol. R in lemma (-ων) : ἡμερινῶν codd.
 σίτων codd. : corr. Pors. 166 μ' om. P. 169 κᾶτ' ἐπιχεῖς μύρον Herw. 174
 τὸν νοῦν ὥς ἐμέ· vulg. : corr. Blaydes. 175 στρέφεα Cobet : στροφεῖ codd.

160 δρομαίαν. Proleptic, "stretching thy wing to fly its fastest." This adjective again is the property of the tragedians, and is parodied by Aristophanes in *Ran.* 478, ἐφ' ᾧς ἐγὼ δρομαῖον ὀρμήσω πῶδα. But Xenophon, never particular, makes free use of the word, as of *φαιδρός* above.

161 ὀρθός. Not "straight" (to), which is ὀρθήν (*Av.* 1, *Thesm.* 1223), but "with head erect" (not turned earthwards); the word leads up naturally to τὴν ῥῖν' ἀπέχων in the following line. R's ὀρθῶς means nothing but "correctly" (very common).

163 ἡμερίων. The lemma of Schol. R (ἡμεριῶν with ν over the ι) justifies a conjecture of Dobree; ἡμερινῶν could mean nothing but "(food) taken by day."

167 τῆς γῆς πολλήν. Cf. *inf.* 225, *δσους* . . . τῶν λίθων : 1196, τῶν λαγῶν πολλά : *Thuc.* i. 5, τὸν πλείστον τοῦ βίου.

171 Χίων. If there is any special reason for choosing the Chians, it is lost to us. Schol. V suggests that the words are a hit at the Athenians for fleecing the allies on trumpery charges, and that the Chians are picked out as appropriate to the present passage because of their lewdness. In 425 B.C. they had

been suspected of a desire to revolt, and compelled to demolish their new wall (*Thuc.* iv. 51). From *Av.* 879-880 (seven years later) we gather that the Athenians were never tired of expressing their gratitude to Chios.

173 οἶμ' ὥς. The elision of οἶμοι is only found before ὥς, and only in comedy and Sophocles.

174 ὦ μηχανοποιέ. Cf. *fr.* 188, ὦ μηχανοποιός ὅποτε βούλει τὸν τροχὸν | εἶαν ἀνεκάς, λέγε Χαίρε, φέγγος ἡλίου. A somewhat similar instance of destroying the stage illusion occurs *inf.* 1022, χοῦτῶ τὸ πρόβατοί τῳ χορηγῳ σῶζεται. So the ἐκκύκλημα is boldly referred to, *Ach.* 408, *Thesm.* 96, 265.

ὥς ἐμέ. Blaydes' correction of the common punctuation (a colon after ἐμέ) removes two difficulties : (1) ὥς can only follow verbs denoting motion or very distinctly implying it, as *καλεῖν* (*Nub.* 1164). See Sobolewski, *Praep.* pp. 63-64. Indeed πρόσσεχε τὸν νοῦν ὥς is no more Greek than βλέψον ὥς. (2) An accusative is needed after στρέφει : cf. Blaydes, cr. n. for instances of the phrase. The authority for στρέφειν intrans. in any sense is of the slightest.

175 στρέφει. The reading of MSS

καὶ μὴ φυλάξει, χορτάσω τὸν κύνταρον.
 ἀτὰρ ἐγγὺς εἶναι τῶν θεῶν ἐμοὶ δοκῶ·
 καὶ δὴ καθορῶ τὴν οἰκίαν τὴν τοῦ Διός.
 τίς ἐν Διὸς θύραισιν ; οὐκ ἀνοίξετε ;

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πόθεν βροτοῦ με προσέβαλ' ; ὦναξ Ἡράκλεις, 180
 τουτὶ τί ἔστι τὸ κακόν ;

TP. ἱπποκάνθαρος.

EP. ὦ βδελυρὲ καὶ τολμηρὲ κἀναίσχυντε σὺ
 καὶ μιὰρὲ καὶ παμμίαρε καὶ μιάρώτατε,
 πῶς δεῦρ' ἀνήλθες, ὦ μιάρων μιάρώτατε ;
 τί σοί ποτ' ἔστ' ὄνομ' ; οὐκ ἐρεῖς ;

TP. μιάρώτατος. 185

176 φυλάξεις codd.: corr. Reiske. 180 μοι Blaydes. προσέβαλ' Ald.:
 προσέβαλεν RV. 182 βδελυρὲ Suidae aliquot codd.: μιὰρὲ codd.

is justly condemned by Cobet (*V. L.* ii. 106). The similar use of *στρόφος* (e.g. *Thesm.* 484) might lead to the corruption.

176 φυλάξει. For the absurd reading of MSS. cf. *infr.* 1297, where all MSS. give *ᾄσεις*. On the perversity of copyists in regard to such forms, see Rutherford, *N. P.* p. 376 *sqq.*

178 καὶ δὴ. "Ah! there," "there now." In this sense, the words very often come later in the sentence, e.g. *Lys.* 77, ἡδὲ δὲ καὶ δὴ *Λαμπιτῶ* προσέρχεται.

τὴν οἰκίαν τὴν τοῦ Διός. Contrast this ordinary language with *supr.* 161, *Διὸς εἰς αὐλάς*.

180 Cf. *Ran.* 338, ὡς ἡδὺ μοι προσέπνευσσε *χοιρέων* κρεῶν. Perhaps a good sniff takes the place of *ὄσμή* as subject. But more probably the construction is impersonal, a genitive following the verbal phrase *με προσέβαλ'* on the analogy of the impersonal *ἔξει*. Cf. *infr.* 529, τοῦ μὲν γὰρ ὄξει *κρομμοφυρεγμίας*. A close parallel in Latin is "venit in mentem" with the genitive, on the analogy of *memini*. *προσβάλλειν*, in the sense of to "strike upon," more commonly takes the dative: but cf. *Aesch. fr.* 181, *ἐξευλαβοῦ δὲ μὴ σε προσβάλλῃ στόμα* | *πέμφιξ*: *Hom. Il.* vii. 421 (and *Od.* xix. 433) *ἥελιος* . . . *προσέβαλλεν ἀρούρας*.

For the sense, cf. *Aesch. Prom.* 115, *τίς ἀχώ, τίς ὁδὰ προσέπτα μ' ἀφεγγής, | θεόσυτος ἢ βρότειος ἢ κεκραμένη* ;

181 κακόν. "plaguy thing." So *malum*, *Plautus, passim*.

ἱπποκάνθαρος. A parody of *ἱπποκένταυρος* (*Schol.*), though there seems to be no instance of the latter word extant until Plato. The pronunciation of the two words would be more alike than the spelling. In *Ran.* 937, Euripides is made to attack the *ἱππαλέκτορες* and *τραγέλαφοι* of *Aeschylus*: cf. the *ξουθὸς ἱππαλεκτρῶν* of *infr.* 1177 (*note*), *Av.* 800.

182 βδελυρὲ. As explained in *Intr.* p. 49, it is quite probable that *Suidas* wrote *μιὰρὲ* s.v. *μιὰροί*, as s.v. *τολμῆσαι*. But in face of the next line, *μιὰρὲ* is hardly endurable; the repetition could only be defended on the plea that *Hermes* is spluttering with rage. For these two lines, cf. *Ran.* 465, ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σὺ, | καὶ μιὰρὲ καὶ παμμίαρε καὶ μιάρώτατε.

184 πῶς δεῦρ' ἀνήλθες ; For a similar address in a similar spirit, cf. *Soph. O. T.* 532, οὗτος σὺ, πῶς δεῦρ' ἤλθες ;

185 μιάρώτατος. *Trygaeus* (probably) sulks, till thoroughly frightened by the threat of l. 188, or (possibly) is so terrified already that he can only echo the title given him by *Hermes*.

- EP. ποδαπὸς τὸ γένος δ' εἶ; φράζε μοι.
 TP. μιαρώτατος.
 EP. πατὴρ δέ σοι τίς ἔστ';
 TP. ἐμοί; μιαρώτατος.
 EP. οὐ τοι μὰ τὴν Γῆν ἔσθ' ὅπως οὐκ ἀποθανεῖ,
 εἰ μὴ κατερεῖς μοι τοῦνομ' ὅ τι ποτ' ἔστι σοι.
 TP. Τρυγαῖος Ἀθμονεὺς, ἀμπελουργὸς δεξιός, 190
 οὐ συκοφάντης, οὐδ' ἐραστὴςπραγμάτων.
 EP. ἡκεῖς δέ κατὰ τί;
 TP. τὰ κρέα ταυτί σοι φέρων.
 EP. ὦ δειλακρίων, πῶς ἦλθες;
 TP. ὦ γλίσχρων, ὀράς
 ὥς οὐκέτ' εἶναι σοι δοκῶ μιαρώτατος;
 ἴθι νυν, κάλεσόν μοι τὸν Δί'.
 EP. ἦ ἦ ἦ ἦ, 195
 ὅτ' οὐδὲ μέλλεις ἐγγυὺς εἶναι τῶν θεῶν.
 φροῦδοι γὰρ ἐχθρὲς εἰσιν ἐξωκισμένοι.
 TP. ποῖ γῆς;
 EP. ἰδοὺ γῆς.
 TP. ἀλλὰ ποῖ;

187 om. R. ἔστ' Bentr. : ἔστω codd. 196 οὐδ' ἐμελλες Dobr. 198 ἀλλὰ

187 The omission of this line in R is due to the *homoioteleuton* which also caused the first hand of V to omit the preceding line. Cf. *infr.* 896. See Bachmann, *Conj.*, p. 142, and add *supr.* 184, om. BG (*homoiot.* with 183, *μιαρώτατε*): *infr.* 402, om. R (*homoiot.* with 401, *μᾶλλον ἢ πρὸ τοῦ*: 524, om. B (*homoiot.* with 523, ὦ Θεωρία): *infr.* 1076, om. B Ald. (*homoiot.* with 1077, *ὦν ὑμεναιοῖ*).

188 μὰ τὴν Γῆν. As this oath is very rare in the Old Comedy (*infr.* 1117, cf. *Av.* 194), there may be an intentional absurdity in making a god swear by the earth: cf. *supr.* 180, ὠναεῖ Ἡράκλεις.

191 πραγμάτων, i.e. δικῶν.

192 κατὰ τί; "What have you come after?" Cf. *Nub.* 239, *Av.* 916. See Herwerden's note, and *infr.* 1050 n.

τὰ κρέα. Cf. *infr.* 378. For Hermes as a glutton, cf. *Plut.* 1125 sqq.

193 δειλακρίων. "Poor creature." So *Av.* 143. The Schol. sees a reference to κρέα. For the diminutive -ίων, of pity or contempt, added to the stem of adjectives, here δειλακρός (*Plut.* 973), cf.

infr. 214, Ἀττικίων from Ἀττικός, *Ecc.* 1058, μαλακίων from μαλακός.

πῶς ἦλθες; The fierce πῶς δεῦρ' ἀνῆλθες; of *supr.* 184 is repeated in endearing tones. Cf. *Soph. El.* 1355.

γλίσχρων. "You greedy creature," echoing the termination of δειλακρίων.

195 ἦ ἦ ἦ ἦ. Here of amusement, but *infr.* 455 of exultation (as *Ach.* 1207): so ἦ παιῶν, *infr.* 453, *Lys.* 1291, *Av.* 1763, etc.

196 οὐδὲ with ἐγγυὺς. Cf. *Dem.* 229 (*De Cor.*), οὐκ ἔχει τῇ πόλει δίκην ἀξίαν λαβεῖν, οὐδ' ἐγγυὺς.

197 Cf. *Hom. Il.* i. 423, Ζεὺς γὰρ ἐς Ὀκεανὸν μετ' ἀμύμονας Αἰθιοπῆας | χθιζὸς ἔβη κατὰ δαῖτα, θεοὶ δ' ἅμα πάντες ἔποντο.

ἐξωκισμένοι. "Left the place." Just such a word is used as might have been employed by the care-taker of an Athenian house. Cf. *Aeschines, Tim.* 124, εἰάν δ' ὁ μὲν ἐξοικίσσεται, εἰς δὲ τὸ αὐτὸ τοῦτο ἐργαστήριον χαλκεὺς εἰσοικίσσεται, χαλκεῖον ἐκλήθη. Cf. *infr.* 260.

198 ἰδοὺ γῆς. lit. "look you now, 'on earth.'" ἰδοὺ is often used in scorn-

- EP. πόρρω πάνυ,
 ὑπ' αὐτὸν ἀτεχνῶς τοῦρανοῦ τὸν κύτταρον.
 TP. πῶς οὖν σὺ δῆτ' ἐνταῦθα κατελείφθης μόνος ; 200
 EP. τὰ λοιπὰ τηρῶ σκευάρια τὰ τῶν θεῶν,
 χυτρίδια καὶ σανίδια κάμφορείδια.
 TP. ἐξώκισαντο δ' οἱ θεοὶ τίνος οὐνεκα ;
 EP. Ἕλλησιν ὀργισθέντες. εἴτ' ἐνταῦθα μέν,
 ἵν' ἦσαν αὐτοί, τὸν Πόλεμον κατ'ώκισαν, 205
 ἡμᾶς παραδόντες δρᾶν ἀτεχνῶς ὃ τι βούλεται·
 αὐτοὶ δ' ἀνωκίσανθ' ὅπως ἀνωτάτω,

ποῦ R. 200 καταλείφθης R. 202 κάμφορείδια Brunck (et B sec. Blaydes):

fully quoting a word just spoken. Cf. *Eccl.* 132, ΓΓ. εἰτα πρὶν πιεῖν λέγω ; IP. ἰδοὺ πιεῖν, "drinking indeed." *Nub.* 872, ἰδοὺ κρέμαι', ὡς ἡλιθιον ἐφθέγγαστο, "fancy saying κρέμαιο." The reason for his scorn at the word γῆς is obvious.

199 κύτταρον is παρὰ προσδοκίαν for some word like μυχόν or ἀψίδα. κύτταρα[?] is used in *Vesp.* 1111 for the cells in a hive: cf. Schol. V on present passage, where reference is further made to the meaning "pine cone" in Theophrastus (*H. P.* iii. 3, 8), and "acorn cup" in Lycophron (cf. Schol. on *Thesm.* 516). Surely, then, ὑπ' αὐτὸν τὸν κύτταρον must be "right into the cone" or cup of the heavenly vault, and the journey be similar to that of the gods in Plat. *Phaedr.* 247 A, ὅταν δὲ δῇ πρὸς δαῖτα καὶ ἐπὶ θοίνην ἴωσιν, ἀκραν ὑπὸ τὴν ὑπουράνιον ἀψίδα πορεύονται πρὸς ἀνάντες ἤδη.

202 σανίδια. Blaydes (pp. 25 and 316) suggests six different emendations. The text is probably sound enough, and the old rendering "trenchers" (L. and S.) correct. σανίς itself, though perhaps chiefly associated with the public notice-boards, was used freely for anything of the nature of a board; e.g. a plank of torture, *Thesm.* 931, a ship's deck, *Eur. Hel.* 1556, and σανίδες in Homer, *passim*, for folding-doors. In *supr.* 197 the celestial household was spoken of as a Greek family might be: in this line it is referred to as a very humble establishment.

κάμφορείδια. The spelling given by R is impossible; it is an instance of the commonest of all itacisms (cf. Cobet, *V. L.* p. 87). Thus, *infr.* 732, R has

ἀνδρίως, and conversely in 898 παγκράτειον. In *eu* stems *υ* is dropped before the suffix *ιδ*. So we have Τυδείδης, etc.

203 οὐνεκα. Such is the form given by MSS. here, but εἵνεκα *infr.* 210. As to the true Attic form (for few will believe that Aristophanes rang the changes) we can judge only from inscriptions and MSS., since metre is here no help. Inscriptions show οὐνεκα (as preposition) twice and εἵνεκα once in times prior to Aristophanes (Meisterhans, *Gramm. Inscr.* pp. 215-216). The better MSS. of ancient poets have been searched with the following results by Wackernagel (*Die präpos. οὐνεκα*, Kuhns Zeitsch., xxviii. pp. 109-130). In Aristophanes οὐνεκα is found twenty-two times, εἵνεκα eight times, while the MSS. differ in five places; in other comedians the numbers are 30:12:11; in the Laurentian Sophocles, 25:0:0; in the Laurentian Aeschylus, 4:2:0; and in Euripides οὐνεκα is frequent, εἵνεκα unknown. These results gain force from the fact that εἵνεκα was a form increasing in favour in post-classical times (Meist. *Gramm.* p. 215, 23), and therefore particularly tempting to copyists. Especially eloquent is the testimony of the Laurentian Sophocles, which has in general preserved ancient forms more correctly than any other MS.

204 εἴτ'. *i.e.* after making up their minds.

205 κατ'ώκισαν. The regular word for planting settlers in a colony.

206 δρᾶν. For the infin., see Goodwin, *M. T.* 770.

207 ἀνωκίσανθ' ὅπως ἀνωτάτω. "Have moved as far up country as they can get."

	ἵνα μὴ βλέποιεν μαχομένους ὑμᾶς ἔτι μηδ' ἀντιβολουμένων μηδὲν αἰσθανοίατο.	
TP.	τοῦ δ' οὐνεχ' ἡμᾶς ταῦτ' ἔδρασαν; εἰπέ μοι.	210
EP.	ὀτιῇ πολεμεῖν ἡρεῖσθ' ἐκείνων πολλάκις σπονδὰς ποιούντων· κεῖ μὲν οἱ Λακωνικοὶ ὑπερβάλλονται μικρόν, ἔλεγον ἂν ταδί· ναὶ τὼ σιῶ, νῦν Ἀττικίων δώσει δίκαν. εἰ δ' αὖ τι πράττειν ἀγαθὸν ἀττικωνικοί, κᾶλθοιεν οἱ Λάκωνες εἰρήνης πέρι, ἐλέγεται ἂν ὑμεῖς εὐθύς· ἐξαπατώμεθα	215

κάμοφρῖδια RV Ald. 211 ὀτιῇ Bentl.: ὅτι codd. 214 ὀττικίων Hirschig.
δώσει Cobet: δώσει codd. δίκαν Hirschig: δίκην codd. 215 πράττειν' codd.:
corr. Bekk. ἀττικωνικοί codd.: corr. Dobr.

Here the gods seem to be spoken of as a set of colonists who have found their first settlement unsatisfactory. Cf. Her. iv. 158 (where the Theraean colonists at Aziris move on to found Cyrene), ἦγον δὲ σφέας ἐνθεῦτεν οἱ Λίβυες ἀναστήσαντες πρὸς ἐσπέρην.

208 βλέποιεν. The transitive use is found twice elsewhere in Aristophanes (*Ach.* 376, fr. 388). Rutherford (*Babr.* 22.7) holds that this tragic use is not found in Old Comedy except in parodies; but this line and fr. *l.c.* make against his view.

209 μηδέν. Object of ἀντιβολουμένων. αἰσθανοίατο. This Ionic ending of the third pers. plur. opt. middle and passive is rare in Aristophanes (five other instances are quoted by Rutherford, *N. P.* p. 431), less rare in tragedy, universal in Homer.

211 ἐκείνων. sc. τῶν θεῶν, ἡρεῖσθε referring to both Athenians and Spartans. Schol. R understands τῶν Λακεδαιμονίων, but—

(1) The subject of ἡρεῖσθε must refer back to ὑμᾶς in 208, which refers back to Ἕλλησιν in 204.

(2) The subject of ἡρεῖσθε is split up into οἱ Λακεδαιμόνιοι and ἀττικωνικοί.

(3) The active ποιούντων suits the gods, not the Spartans; see next note.

212 σπονδὰς ποιούντων. "Were trying to bring about a truce." The active ποιεῖν εἰρήνην (σπονδὰς, ξύμβασιν,

ξύλλογον) is used in place of the ordinary ποιεῖσθαι in cases where the peacemaker, though he may be personally interested, is not actually one of the two contracting parties. A good instance occurs, *infr.* 1199, of Trygaeus, and Elmsley is probably right in accepting ποιῆσαι from the inferior MSS. in *Ach.* 58: contrast the sense of *Ach.* 52.

ποιούντων. Imperfect participle corresponding to ἡρεῖσθε: "kept trying to bring about;" cf. *infr.* 407, ἐπιβουλευόντε, Goodwin, *M. T.* 140.

214 ναὶ τὼ σιῶ. Laconian for νῆ τὼ θεῶ. In the mouth of Spartans these would be Castor and Pollux: of the Athenian women (μὰ τὼ θεῶ, *Eccl. pass.*), Demeter and Persephone, and of the Boeotian in *Ach.* 905 perhaps Amphion and Zethus. For the change of θ to σ, cf. the treaty, Thuc. v. 77, τῷ σιῶ σύματος for τοῦ θεοῦ θύματος. But see Giles, *Philol.* 637, where the change to σ is said to be later, if we can trust the Spartan inscriptions; if so, these forms must be due to copyists.

Ἀττικίων. The change to ὀττικίων is rather arbitrary and a doubtful improvement. We probably have here a proper name of the "John Bull" type. For the form, see *supr.* 193, n.

δώσει. The correction to a Laconian form is no doubt right.

216 πέρι. The verbal idea of "negotiating," "speaking," is present in the line, to explain the preposition: cf. *Eg.* 669, and often.

νῆ τὴν Ἀθηνᾶν· νῆ Δί', οὐχὶ πειστέον·

ἥξουσι καὶ οἱ, ἣν ἔχωμεν τὴν Πύλον.

TP. ὁ γοῦν χαρακτήρ ἡμεδαπὸς τῶν ῥημάτων.

220

EP. ὦν οὐνεκ' οὐκ οἶδ' εἴ ποτ' Εἰρήνην ἔτι

τὸ λοιπὸν ὄψεσθ'.

TP. ἀλλὰ ποῖ γὰρ οἴχεται ;

EP. ὁ Πόλεμος αὐτὴν ἐνέβαλ' εἰς ἄντρον βαθύ.

TP. εἰς ποῖον ;

218 Ἀθηναίαν· μὰ Δί' Mein. 219 ἔλωμεν Hirschig. Πύλον Ald.: πόλιν
RV: utrumque memorat schol. ἀντέχωμεν αὐτὴν πάλιν Kock.

218 Surgery has been busy with this harmless line. Meineke could not sanction Ἀθηνᾶν for Ἀθηναίαν, while νῆ before a negative also seemed to require alteration. The crowning insult comes from Hirschig, who, noticing the coincidence that σπειστέον would make as good sense as πειστέον, makes this tasteless change. So in Blaydes' text the verse is re-written as follows: νῆ τὴν Ἀθηναίαν. Μὰ Δί' οὐχὶ σπειστέον. As to Ἀθηνᾶν, the shortened form is encountered, though rarely, in inscriptions prior to the fourth century (Meisterhans, *Gramm.* p. 31, note 157). νῆ Δί' is irreproachable; there is nothing to prevent its use where a negative statement is strongly asserted. Cf. *Thesm.* 552, καὶ νῆ Δί' οὐδέπω γε | εἰρηχ' ὅσα ξύνοιδ'. Besides, the whole force of the sentence is affirmative, and it is only as an afterthought that the second verb is put in negative form. "They're trying to get over us, by Athene they are; yes, by Zeus! we mustn't listen to their pleas," with no particular emphasis on οὐχί, as there would be if μὰ Δί' had preceded.

219 ἣν ἔχωμεν τὴν Πύλον, "If we've still got Pylos." From the πόλιν of RV no good sense can be extracted. Those who render the words of the text "if we've once got Pylos" are guilty both of bad Greek and (lest Hirschig's ἔλωμεν be put forward) of bad history. Pylos, being unoccupied, was taken on the first landing (Thuc. iv. 3). Ruppertsberg then argues (*Progr. über die Eirene*, p. 30) that Πύλος stands for Sphacteria, comparing *Nuó.* 186, τοῖς ἐκ Πύλου

ληφθεῖσι, *Rax* 665, τὰν Πύλῳ, and pointing out that the word Σφακτηρία does not occur in Aristophanes. But this still leaves us with the false translation of the present ἔχωμεν, which can only mean "keep," as every one will now concede to Cobet (*N. L.* p. 204). Ruppertsberg's contention would then lead us to the absurdity of Πύλον being for τοὺς ἐκ Πύλου ληφθέντας. But indeed the prisoners are not being explicitly referred to. The occupation of Pylos and the probable capture of the Spartans in Sphacteria so frightened the ephors that they sought for peace (Thuc. iv. 15, *sqq.*); this was refused owing to the urgency of Cleon (*ib.* 21-22), the underlying spirit of whose arguments could scarcely be summed up better than in this line. But it is of course impossible to show that Hermes is *not* referring to the second application from Sparta, followed by lengthy negotiations (Thuc. iv. 41, πολλάκις φοιτῶντων, *infra* 667, ἀποχειροτονηθῆναι τρίς ἐν τῇ κκλησίᾳ). Kock's emendation (see *cr. n.* and *Verisim.* p. 259) is perhaps *veri similius* than most of his brilliant *Verisimilia*.

220 χαρακτήρ. In Greek the metaphor is still a very conscious one, though in the English derivative the literal meaning "mark," "stamp," has been almost entirely lost. Cf. Eur. *Hec.* 379, *Herc.* 658, *Med.* 517-520. "The ring of the words" gives about the right amount of metaphorical idea.

222 ἀλλὰ ποῖ γὰρ . . . ; "But where, pray . . . ?" Cf. *Lys.* 463, ἀλλὰ τί γὰρ ψόν;

- ΕΡ. εἰς τοῦτ' τὸ κάτω. κάπειθ' ὄρα's
ὅσους ἄνωθεν ἐπεφόρησε τῶν λίθων,
ἵνα μὴ λάβητε μηδέποτ' αὐτήν. 225
- ΤΡ. εἰπέ μοι,
ἡμᾶς δὲ δὴ τί δρᾶν παρασκευάζεται;
ΕΡ. οὐκ οἶδα πλὴν ἓν, ὅτι θυνεῖαν ἐσπέρας
ὑπερφυᾷ τὸ μέγεθος εἰσηνέγκατο.
ΤΡ. τί δῆτα ταῦτ' τῇ θυνείᾳ χρήσεται;
ΕΡ. 230 τρίβειν ἐν αὐτῇ τὰς πόλεις βουλεύεται.
ἀλλ' εἶμι· καὶ γὰρ ἐξίεναι, γνῶμην ἐμήν,
μέλλει· θορυβεῖ γοῦν ἔνδον.
ΤΡ. οἶμοι δειλῆαιος.
φέρ' αὐτὸν ἀποδρῶ· καὶ γὰρ ὥσπερ ἡσθόμην
καυτὸς θυνείας φθέγμα πολεμιστηρίας. 235

ΠΟΛΕΜΟΣ

ὡς βροτοὶ βροτοὶ βροτοὶ πολυτλήμονες,
ὡς αὐτίκα μάλα τὰς γνάθους ἀλγῆσετε.

224 ὡς ὄρα's V. 227 παρασκευάζετε Ald. (et V sec. Cobetum). 232 γ'

224 τοῦτ' τὸ κάτω. See Introd. pp. 22-23.

225 ὅσους . . τῶν λίθων. Cf. *supr.* 167, n.

227 δι' δῆ. "Used by Aristophanes only in interrogations, when δῆ heightens the opposition" (Starkie ad *Vesp.* 858).

229 εἰσηνέγκατο. Cf. *supr.* 73 n.

232 γνῶμην ἐμήν. This adverbial use occurs also *Vesp.* 983, *Ecc.* 349. It is modal: see Riddell, *Digest*, § 7.

233 ἔνδον. The reading *ἐνδοθεν* produces a hopelessly unmetrical fourth foot. It is exceedingly rare for the first two syllables of an anapaest to come at the end of a hyperdissyllable, unless there is elision or close connection. A striking exception is cited from *Av.* 1226 by the Oxford editors in *Praef.*; but here the scansion would be more violent still, as the words are divorced by a full stop and a change of speakers.

δειλῆαιος. For the quantity of the -αι, see *supr.* 145, n. and Starkie on *Vesp.* 40. Cf. Eur. *Hec.* 64, γεραῖās χειρὸς προσλαζόμεναι.

234 ὥσπερ. It seems strange that Cobet and Meineke should have been

followed by many editors in their attempt to drive out the idiomatic ὥσπερ, or connect it with θυνείας. Join ὥσπερ ἡσθόμην = tanquam audiui; cf. *Nub.* 1276, τὸν ἐγκέφαλον ὥσπερ σεσεῖσθαι μοι δοκεῖς: Plat. *Crat.* 384 c, ὅτι δὲ οὐ φησὶ σοὶ Ἑρμογένῃ ὄνομα εἶναι τῇ ἀληθείᾳ, ὥσπερ ὑποπτεύω αὐτὸν σκώπτειν. Even if καὶ γὰρ . . . καυτός was to be condemned, there was no need, after eliminating the κ, to transpose as well.

235 φθέγμα πολεμιστηρίας. Words of ludicrous grandeur.

φθέγμα (a poetical word, properly of human speech) is used as in Pind. *Pyth.* iv. 198 (351), of thunder, βροντᾶς φθέγμα, Eur. *Hipp.* 1215, of a bull's roaring.

πολεμιστηρίας. Used twice in the *Acharnians* by the warrior Lamachus, 572, πόθεν βοῆς ἤκουσα πολεμιστηρίας; and 1132, as an epithet of his θώραξ. Here there is a further reference to Πόλεμος as one of the *dramatis personae*.

236 "Excusanda est, imo vim pecuniariam habet, hoc loco caesurae omissio." Blaydes. Cf. Soph. *O. T.* 738, ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι;

πολυτλήμονες. A Homeric word.

237 γνάθους. Toothache may be

- ΤΡ. ὦναξ" Ἀπολλον, τῆς θυείας τοῦ πλάτους,
 ὅσον κακόν, καὶ τοῦ Πολέμου τοῦ βλέμματος.
 ἄρ' οὐτός ἐστ' ἐκείνος ὃν καὶ φεύγομεν, 240
 ὁ δεινός, ὁ ταλαύρινος, ὁ κατὰ τοῖν σκελοῖν;
- ΠΟ. ἰὼ Πρασιαὶ τρεῖς ἄθλιναι καὶ πεντάκις
 καὶ πολλοδεκάκις, ὡς ἀπολείσθε τήμερον.
- ΤΡ. τουτὶ μὲν, ἄνδρες, οὐδὲν ἡμῖν πρᾶγμα πω·
 τὸ γὰρ κακὸν τοῦτ' ἐστὶ τῆς Λακωνικῆς. 245
- ΠΟ. ἰὼ Μέγαρα, Μέγαρ', ὡς ἐπιτρίψουσθ' αὐτίκα,

ante ἐμὴν add. Herw. 233 ἐνδον V: ἐνδοθεν R vulg. 234 αὐτὸς ἡσθόμην |
 ὥσπερ Mein. 238-239 virgulae Meinekio debentur. 246 ἰὼ Ald.: ὦ RV.

expected from the taste of the nasty, sharp stuff which he is about to brew.

238-9 τοῦ πλάτους. Genitive of wonder, after an exclamation, as often in Aristophanes, e.g. *Ach.* 64, *Av.* 61 (see below). So probably τοῦ βλέμματος, while ὅσον κακόν is parenthetical, referring to θυείας, "what a brute of a thing!" Others put a full stop at πλάτους, and no comma at κακόν, but the genitive after ὅσον κακόν seems very awkward, while a pause after the second foot is suitable to surprise.

Apollo is| appealed to as averter of evil: cf. *Av.* 61, Ἀπολλον ἀποτρόπαιε, τοῦ χασμήματος.

240 καὶ φεύγομεν. καὶ with verbs, often "actually." Cf. *Plut.* 202, ἀλλὰ καὶ λέγουσι πάντες ὡς | δειλότατόν ἐσθ' ὁ πλοῦτος, "they do say."

241 Cf. *Ach.* 964, ὁ δεινός, ὁ ταλαύρινος, ὃς τὴν Γοργόνα | πάλλει.

ταλαύρινος, with whatever meaning, is used in Homer only with the words πολεμιστής (of Ares), and πολεμίζειν, hence with special appropriateness of a character named Πόλεμος. There is probably no reference to Ares, with whom Πόλεμος is in no way identified.

ὁ κατὰ τοῖν σκελοῖν. sc. ὁ χεῖρει ποιῶν. This explanation (first put forward some years ago by Mr. J. C. Miles) has been supported by Rutherford's correction of the Schol. τῶν διὰ δειλῶν ἀποπατούντων (for the unsatisfactory ἀποπηδώντων). The ellipse is then explained; as in *Eg.* 783, ἵνα μὴ τριβῆς τὴν ἐν Σαλαμῖνι, so here the poet is being delicately indelicate. Reiske (followed by Richter) understands ἰέμενος, "qui ad affligenda, confligenda crura tendit," but the breaking of legs is

scarcely a feature of the Iliad. "Standing firm upon his legs" (Brunck and Blaydes) is impossible: no such use of κατὰ can be adduced. All such views, however, are disposed of by a passage which seems not to have been quoted, *Lys.* 1257, πολλὸς δ' ἀμφὶ τὰς γέννας ἀφρόδης ἦνσει, | πολλὸς δ' ἅμα κατῶν σκελῶν ἵετο (from a Laconian chorus).

242 Πρασιαί, a maritime town of Laconia, had been devastated by the Athenians in the second year of the war (*Thuc.* ii. 56). Polemos throws πράσα (leeks) into the mortar to represent Prasiae, which, but for the pun, would never have been mentioned at all.

243 πολλοδεκάκις. Cf. *Eg.* 1154, ἐγὼ δὲ δεκάπαλαι γε καὶ δωδεκάπαλαι | καὶ χιλιόπαλαι καὶ προπαλαιπαλαιπαλαι.

244 πρᾶγμα. Cf. *Ecc.* 462, οὐδὲ στένειν τὸν ὕρθρον ἐτι πρᾶγμ' ἄρά μοι; It is just conceivable that the Schol., who knew more about pronunciation than we do, may be right in seeing a pun on Πρασιαί. Thus, the form of the present tense πράσσω is a contraction of πραγιῶ.*

246 Μέγαρα. See *Introd.* p. 4. He throws in garlic, which was a plentiful product at Megara. Cf. *Ach.* 761. Objections have been urged against the reading in the text on the grounds of (1) metre, (2) the form ἐπιτρίψουσθ' used passively, (3) the sanction given to ὦ by RV. All modern editors follow Elmsley. But—

(1) a tribrach in the second foot may be followed by an anapaest in the third, if there is a sufficient pause after the tribrach. Cf. *Ecc.* 315, καὶ θοιμάτιον· ὅτε δὴ δ' ἐκείνο ψηλαφῶν. And *Ach.*

- ἀπαξ' ἅπαντα καταμενυττωτευμένα.
 ΤΡ. βαβαὶ βαβαίᾱξ, ὡς μεγάλα καὶ δριμέα
 τοῖσιν Μεγαρεῦσιν ἐνέβαλεν τὰ κλαύματα.
 ΠΟ. ἰὼ Σικελία, καὶ σὺ δ' ὡς ἀπόλλυσαι.
 ΤΡ. οἷα πόλις τάλαινα διακναισθήσεται.
 ΠΟ. φέρ' ἐπιχέω καὶ τὸ μέλι τουτὶ τὰττικόν.

250

ἐπιτριβήσεσθ' Bentl.: ἐπιτετριβήσεσθ' Elmsl. 251 Trygaeo dedit Dobr.
 253 χρῆσθαι θατέρῳ codd. et (omisso σοι) Ald.: corr. Dind. 254 τετραβόλου

47, ἀλλ' ἀθάνατος' ὁ γὰρ Ἀμφίθεος Δῆμητρος ἦν (Bachmann, *Conj.* p. 59) presents an exact parallel to the tribrach and two anapaests in feet 2, 3, 4. Now the pause after the first Μέγαλα in our passage is at least as long as that needed in the line just quoted, where the speaker runs trippingly on into an explanation. In the line, "Oh Romeo, Romeo, wherefore art thou Romeo?" no one can well imagine a good actress failing to pause before repeating the name, although there the arsis is ahead. I therefore regard the metre as at least as defensible as that of Elmsley's line, with dactyl, anapaest, dactyl in feet, 1, 2, 3. Of this I can only find one instance (*Nub.* 256).

- (2) It is now generally agreed that all middle forms except aorists were used passively both in prose and verse. The following are only a few instances from Thucydides: vii. 42, τριβήσθαι itself, i. 142, ἐασόμενοι, iii. 40, ζημιώσεται, ii. 87, τιμήσονται, vi. 18, ὠφελήσμεθα.

- (3) The solemnity of the whole passage would be lessened by a variation from the awe-striking ἰὼ of 236, 242, 250, with which we may compare the eight repetitions of οὐαὶ ὑμῖν in St. Matthew xxiii. For this special use of ἰὼ, cf. *fr.* 296, ἰὼ Λακεδαιμόν, τί ἄρα πέσει τήμερα; (quoted by Suidas as from the *Peace*).

247 καταμενυττωτευμένα. War is concocting a μυττωτός, a dish of strong flavours. For the metaphor, cf. *Vesp.*

63, τὸν αὐτὸν ἄνδρα μυττωτεύσομεν (with Starkie's note). "Oh Megara, Megara, what a drubbing you'll get in a minute—every particle pounded into pudding!"

249 τὰ κλαύματα, which comes in παρὰ προσδοκίαν for τὰ σκόροδα, has a double reference to the effects of garlic and of distress.

250 Σικελία. The Athenian expedition which went out under Laches to aid the Ionians in 427 B.C. had returned under Pythodorus after the congress of Gela in 424, much to the annoyance of the Athenians (Thuc. iv. 65). In 422 Phaeax had been sent out to organise opposition to Syracuse, but had failed (Thuc. v. 4).

καὶ σὺ δ'. For καὶ . . . δέ, see Jebb on Soph. *Phil.* 1362, where it is maintained that in this combination καὶ is the conjunction, while δέ adds the force of "also."

251 Dobree can scarcely be wrong in giving this line to Trygaeus, who makes a comment in every other case.

πόλις. So the large island of Euboea is called a πόλις, Eur. *Ion* 294: Lemnos, Hom. *Il.* xiv. 230: Aegina, Pind. *Nem.* vii. 9 (Schol.). But the immense power and wealth of Syracuse are perhaps chiefly in the speaker's mind.

διακναισθήσεται. "Will be worn down," with a clear suggestion of κατακνησθήσεται (cf. *Eg.* 771, *Vesp.* 965), "will be grated down," like the cheese which War has thrown into the mortar to represent the Sicilians. For Sicilian cheese, cf. Theocr. i. 58, Hermipp. *fr.* 63, 9, etc.

252 The Schol. comment at some length on the favour shown to the Athenians, who are represented by a more dignified form of food and are not cursed. It would be strange if it were otherwise.

ΤΡ. οὔτος, παραινῶ σοι μέλιτι χρῆσθ' ἀτέρψ.
 τετρώβολον τοῦτ' ἔστι· φείδου τ' ἀττικοῦ.
 ΠΟ. παῖ παῖ Κυδοιμέ.

ΚΥΔΟΙΜΟΣ

ΠΟ. τί με καλεῖς; κλαύσει μακρά. 255
 ἔστηκας ἀργός; οὔτοσί σοι κόνδυλος.
 ΤΡ. ὥς δριμύς.
 ΚΥ. οἴμοι μοι τάλας, ᾧ δέσποτα.
 ΤΡ. μῶν τῶν σκορόδων ἐνέβαλες εἰς τὸν κόνδυλον;
 ΠΟ. οἷσις ἀλειτουργίανον τρέχων;
 ΚΥ. ἀλλ', ᾧ μέλε,
 οὐκ ἔστιν ἡμῖν· ἐχθὲς εἰσφκίσμεθα. 260
 ΠΟ. οὔκουν παρ' Ἀθηναίων μεταθρέξει ταχὺ <πάνν>;

Kuster. 257 μοι om. RV. 258 ἐνέβαλεν Herm. 259 οἷσ' οἷσ' Dobr.
 261 ταχὺ πάνν Dobr.: ταχὺ codd.: Ἀθηναίων γε Dind.: ταχὺ ταχὺ Bothe.

253 χρῆσθ' ἀτέρψ. The MSS. present a clear case of dittography (ΘΑΤ having given birth to ΘΑΙΘΑΤ). *ἐτερος* frequently suffers crasis (*supr.* 15, *Ran.* 1104, etc., *Herodas passim*) and prodelision (*Ran.* 64, *Ach.* 828, *Lys.* 736).

254 τετρώβολον. Schol. ἀντὶ τοῦ πολυτίμητον. οὕτω δὲ λέγουσι τὸ τετρωβολίαον τετρωβόλου πωλούμενον. This is correct; Blaydes (cr. n.) finally disposes of the correction *τετρωβόλου*, which had been generally adopted. The termination -αῖος was used to form the adjective where a *single* (or half) coin, weight or measure was in question; in the case of plurality the shorter forms are regular. Thus we find *δραχμαῖος* (*Ar. fr.* 425), but *δίδραχμος* (*Thuc.* iii. 17); *ταλαντιαῖος* (*Dem.* 833), but *διτάλαντος* (*Dem.* 329). Cf. *Her.* ii. 78, *πηχναῖον ἢ διπηχυν*: *Arist. Pol.* v. 13, 2, *δραχμαῖον καὶ πεντέδραχμον*. **τ' ἀττικοῦ.** Cf. *Thesm.* 1192, ὡς γλυκερὸν τὸ γλῶσσ', ὥσπερ Ἀττικὸς μέλις. *Hor. Od.* ii. 6. 14, *Ubi non Hymetto | Mella decedunt*.

255 Κυδοιμέ. "Hurly - burly" (*Paley*). Personified together with Ἐρις, *Hom. Il.* xviii. 535, with Ἀρης, *Emped. ap. Athen.* xii. 510 c. Here the slave of Polemos.

257-8 The point of these verses was much improved by Hermann, who split

them up as in the text. Formerly they were both given to Kudoimos. No change to ἐνέβαλεν is needed. As in 253, Trygaeus addresses Polemos, though it would not do for the latter to hear or see him.

259 οἷσις; Interrogative future of command, for οὐκ οἷσις; cf. *Nuib.* 1299, ἀΐεις; The Homeric form of the imperative, οἷσ' οἷσ', which Dobree suggests, occurs *Ran.* 482, *Ach.* 1099, 1101, 1122.

260 ἐχθὲς. "Only yesterday."

261 ταχὺ πάνν. This phrase (*Plut.* 57, *Thesm.* 916, *Lys.* 864), or πάνν ταχὺ (*Eupol. fr.* 311), gives the most probable correction of an unmetrical line. For the list of cases where a vowel is found lengthened before a mute and liquid in Aristophanes (in iambs), see Kopp *ap. Starkie, Vesp.* 151. Putting aside the cases of tragic diction, they are few and easily disposed of. In *Eg.* 207 (μακρόν) Dawes' correction is necessary, as the article is required with ἀλλᾶς in the comparison (cf. *Eg.* 1074); in *Plut.* 166 γναφεύει is probable, since γναφεῖον is found in an inscription only thirty years later than the *Plutus* (Meisterhans, *Gramm.* p. 75, note 647); in *Nuib.* 869, κρεμᾶθῶν cannot be countenanced after κρεμᾶθρας, *ib.* 218 (read οὔπω for οὐ with Bentley); in *Thesm.*

- ΚΥ. ἔγωγε νῆ Δί' · εἰ δὲ μή γε, κλαύσομαι.
 ΤΡ. ἄγε δὴ, τί δρῶμεν, ὦ πόνηρ' ἀνθρώπια;
 ὁράτε τὸν κίνδυνον ἡμῖν ὡς μέγας ·
 εἴπερ γὰρ ἤξει τὸν ἀλετρίβανον φέρων, 265
 τούτῳ ταραῖξει τὰς πόλεις καθήμενος.
 ἀλλ', ὦ Διόνυσ', ἀπόλοιτο καὶ μὴ ἴθι φέρων.
 ΠΟ. οὗτος.
 ΚΥ. τί ἔστιν;
 ΠΟ. οὐ φέρεις;
 ΚΥ. τὸ δεῖνα γάρ,
 ἀπόλωλ' Ἀθηναίοισιν ἀλετρίβανος,
 ὁ βυρσοπώλης, ὃς ἐκύκα τὴν Ἑλλάδα. 270

266 κατερείξει Herw. 267 μῆλθη V. 269 Ἀθηναίους codd.: corr. Pors.

1184, τυγάτριον may be conceded to the barbarian τοξότης, though ναῖκι ναῖκι (Fritzsche) is a probable correction. δρᾶχμή might with confidence be sent to join the above, but for the great difficulty of altering *Pl.* 1019. See *infra*. 1201, n.

As to other corrections, γε is unsuitable in the negative question, and it is not likely to qualify Ἀθηναίων, since no other possible lenders have been mentioned. Bothe's ταχὺ ταχύ is very simple: cf. *Ach.* 425, πολὺ πολὺ πτωχιστέρου. This mode of forming the superlative of adverbs is common in Greek in post-Graeco-Roman times. See Jannaris, *Historical Gk. Gramm.*, § 521; he quotes ταχὺ ταχύ from papyri.

263-4 Addressed to the audience.

263 πόνηρ'. Of pity. Cf. *Ran.* 852, ὦ πόνηρ' Εὐριπίδη. For the accent of the word so used, see Chandler, *Greek Accent.* § 405.

ἀνθρώπια. Cf. *infra*. 751, ἀνθρωπίσκους, *supra*. 51, ἀνδρόισι.

265 ἀλετρίβανον. For the persistent attempts of the inferior MSS. (here and *infra*. 269, 282) to scan ἀλετρίβανος, see *Intr.* p. 43.

266 ταραῖξει. This word has been suspected, as being inappropriate to the use of a pestle. But its constant connection with κυκᾶν may defend it; cf. *infra*. 320, 654, *Eg.* 251, etc. In any case καταράζει, "dash in pieces" (Kock, *Verisim.*, p. 166), is no more fitting; Herwerden's latest suggestion κατερείξει is better. Cf. *Ran.* 505, κατερευκτών: *Vesp.*

649, τὸν ἐμὸν θυμὸν κατερείξει: *Plaut. Bacch.* iv. 5 7, Tam frictum ego illum reddam, quam frictumst cicer.

καθήμενος. "Without stirring from his seat."

267 Διόνυσ'. No doubt Trygaeus turns in prayer to the statue of Dionysus Eleuthereus in the orchestra, brought regularly from his temple by the ephebi on the night before his great festival. Cf. *infra*. 442.

268 δεῖνα (ὁ, τὸ) in Aristophanes is always used in stumbling at something, generally to gain time. It thus either anticipates a clause, as here, "No, because—what was I going to say?—the Athenians. . . ." or a single word, like our "what's-his-name," "what-do-you-call-it." For the first, cf. *An.* 648, ἀτὰρ τὸ δεῖνα, δεῦρ' ἐπανάκρουσαι πάλιν: *Vesp.* 524, τί δ' ἦν, τὸ δεῖνα, τῇ διαίτῃ μὴ μμένης; So perhaps *Lys.* 921, 926 refer to the clause coming rather than to a single word. For the second use, cf. *Th.* 621, ἐσθ' ὁ δεῖν', ὃς καὶ ποτε | τὸν δεῖνα τὸν τοῦ δεῖνα. In *Ach.* 1149 τὸ δεῖνα is euphemistic.

In Demosthenes the word is always masculine, is used deliberately for "so-and-so," and is inflected in several cases, singular and plural.

γάρ here implies a negative answer. Cf. *Eur. Alc.* 147, etc.

269 ἀλετρίβανος. For Cleon as pestle, cf. *Eg.* 981, εἰ μὴ γένηθ' οὗτος ἐν | τῇ πόλει μέγας, οὐκ ἂν ἦ- | τὴν σκεύη δύο χρησίμω, | δοῖδνξ οὐδὲ τορύνῃ; *infra*. 654, κύκηθρον.

270 βυρσοπώλης. Cf. *Eg.* passim.

- ΤΡ. εὖ γ', ὦ πότνια δέσποιν' Ἀθηναία, ποιῶν
ἀπόλωλ' ἐκείνος κὰν δέοντι τῇ πόλει,
[ἢ πρὶν γε τὸν μυττωτὸν ἡμῖν ἐγγχείαι.]
- ΠΟ. οὔκουν ἕτερον δῆτ' ἐκ Λακεδαίμονος μέτει
ἀνύσας τι;
- ΚΥ. ταῦτ', ὦ δέσποθ'.
- ΠΟ. ἡκέ νυν ταχύ. 275
- ΤΡ. ὦνδρες, τί πεισόμεσθα; νῦν ἀγὼν μέγας.
ἀλλ' εἴ τις ὑμῶν ἐν Σαμοθράκῃ τυγχάνει
μεμνημένος, νῦν ἔστιν εὔξασθαι καλὸν
ἀποστραφῆναι τοῦ μετιόντος τὸ πόδε.
- ΚΥ. οἴμοι τάλας, οἴμοι γε, κᾶτ' οἴμοι μάλα. 280

271 πότνια δέσποιν' B: δέσποινα πότνι' RV Ald. 273 eiecit Dind. πρὶν
ἢ γε Buttm.: πρὶν τόνδε Bergk. 274 δῆτ' V Ald.: γέ τι R: γέ τιν' Dind.
275 χωρῶ. ταῦτ' R. 279 διαστραφῆναι Blaydes. 280 κᾶτ'

271 εὖ γ' . . . ποιῶν ἀπόλωλε.
"How kind of him to die." Here, as
usual, this is not a formula of direct
thanks, but an expression of thankful-
ness. Cf. Plat. *Sympr.* 174 E, εἶπον οὖν
οἱ καὶ αὐτὸς ἤκοιμι. καλῶς γ', ἔφη,
ποιῶν σύ. "I am very glad you did."
Dem. 304 (*Cor.*), τῆς δὲ φιλανθρω-
πίας . . . ὑμεῖς καλῶς ποιῶντες τοὺς
κάρπους κεκόμισθε. "I am thankful to
say."

272 ἐν δέοντι. Cf. Eur. *Alc.* 817,
οὐκ ἦλθες ἐν δέοντι δέξασθαι ὁδοῖς:
Hēr. 923, ἀλλ' οὐ γὰρ ἐν δέοντι λεπτουρ-
γεῖς, πάτερ.

273 ἢ πρὶν γε. No correction of this
impossible reading is satisfactory. πρὶν
ἢ is only found in Homer and Herodotus,
εἰ πρὶν involves a highly improbable
ellipsis of ἀπόλωτο, and πρὶν τόνδε (i.e. τὸν
Πόλεμον) is most awkward owing to the
close proximity of τὸν μυττωτὸν. Further,
the sense of the line is poor, ἐγγχείαι being
distinctly out of place; it is the *rounding*
of the μυττωτὸς about which Trygaeus is
anxious. No doubt the line has come in
from an adscript.

274 δῆτ'. For the reading, see
Intr. p. 36.

275 ταῦτ'. "Right you are," of a
ready response to an order. Cf. *Eg.*
III, *Vesp.* 142: δράσω ταῦτα, *Lys.* 1030.
ἡκε. "Come back," as often.

276 To the audience, as *supr.* 263.

277 ἐν Σαμοθράκῃ . . . μεμνημένος, i.e.
in the mysteries of the Κάβειροι, which are
first mentioned by Herodotus (ii. 51), who
says that they were derived from the
Pelasgians, and which are discussed in
a somewhat rambling manner by Dio-
dorus (iv. 43, 48; v. 47-49). They were
saving gods, whose aid was sought in
cases of sudden peril, often by sea. Cf.
Diod. v. 49, διαβεβόηται δ' ἡ τούτων τῶν
θεῶν ἐπιφάνεια καὶ παράδοξος ἐν τοῖς
κινδύνοις βοήθεια τοῖς ἐπικαλεσαμένοις
τῶν μνηθέντων. See *Dict. Ant.* s.v.
Cabeiria, *Dict. Biog. and Myth.* s.v.
Cabeiri.

278 νῦν ἔστιν . . . καλόν. "Now's
the time." Cf. *infr.* 292, Soph. *Phil.*
1155, etc. So ἐν καλῷ, e.g. Soph. *El.*
384, νῦν γὰρ ἐν καλῷ φρονεῖν.

279 ἀποστραφῆναι. Blaydes sug-
gests διαστραφῆναι, which is regular for
the meaning "sprained." ἀποστρέφειν
πῶδας (Hom. *Od.* xxii. 173), χεῖρας, (*Lys.*
455, Soph. *O. T.* 1154), ὤμων (*Eg.* 263),
is used of forcing back a limb with intent
to disable. But surely the sense expected
after ἀποστραφῆναι is τὸν κίνδυνον ἡμῖν,
the verb ἀποστρέφειν being particularly
applied to the averting of evil. When
the messenger's feet are suddenly sub-
stituted, ἀποστραφῆναι does duty for
διαστραφῆναι.

280 κᾶτ' οἴμοι μάλα. "And yet
again, alas!" Cf. *supr.* 53, n.

ΠΟ. τί ἔστι; μῶν οὐκ αὖ φέρεϊς;

ΚΥ. ἀπόλλωλε γὰρ

καὶ τοῖς Λακεδαιμονίοισιν ἀλετρίβανος.

ΠΟ. πῶς, ὦ πανοῦργ’;

ΚΥ. εἰς τὰπὶ Θράκης χωρία

χρήσαντες ἑτέροις αὐτὸν εἶτ’ ἀπώλεσαν.

ΤΡ. εἶ γ’, εἰ γε ποιήσαντες, ὦ Διοσκόρω.

285

ἴσως ἂν εἰ γένοιτο· θαρρεῖτ’, ὦ βροτοί.

ΠΟ. ἀπόφερε τὰ σκεύη λαβὼν ταυτὶ πάλιν·

ἐγὼ δὲ δοῖδ’ εἰσιὼν ποιήσομαι.

ΤΡ. νῦν τοῦτ’ ἐκεῖν’ ἦκει τὸ Δάτιδος μέλος,

ὃ δεφόμενός ποτ’ ἦδε τῆς μεσημβρίας,

290

Dobr.: κατ’ codd. 282 Λακεδαιμονίοισιν V (sec. edd. Oxon.):
Λακεδαιμονίος R: Λακεδαιμονίσι κακὸς Ald. 287 ἀπόφηνγε Ald.

281-4 The wonderful successes of Brasidas in the Thraceward regions, 424-422 B.C. (Thuc. iv. 78-v. 10), had been ended by his death in the battle of Amphipolis eight months before the date of this play.

282 τοῖς Λακεδαιμονίοισιν. The article was regularly omitted in comedy and popular speech with the names of certain peoples, including Λακεδαιμόνιοι, but not Λάκωνες or Λακωνικοί. See Bachmann, *Conj.* pp. 43-44; cf. Meisterhans, *Gramm. Inschr.* p. 225, 14, and note. Hence Bachmann would read καὶ τοῖς, not observing that the presence of καὶ makes the definite article practically a necessity. See *infr.* 503, n.

283 εἰς of the destination for which he was lent. Cf. *supr.* 37, n.

τὰπὶ Θράκης χωρία. "The Thraceward districts." Cf. *Vesp.* 288, *Lys.* 103, *Ach.* 602, *Av.* 1369, Thuc. *passim*. It is absurd to question the meaning of ἐπὶ in this phrase on the ground that Aristophanes does not use the preposition (with gen.) of motion elsewhere (Bachm. *Conj.* p. 67; Sobolewski, *Praep.* p. 165). The phrase does not belong to the composition of Aristophanes, but is a proper name.

285 εἰ . . ποιήσαντες. Cf. *supr.* 271, n.

288 ποιήσομαι. "Make" (for myself), not "get made"; cf. *supr.* 69.

289 τοῦτ’ ἐκεῖν’ ἦκει. In the phrase τοῦτ’ ἐκεῖνο, the second pronoun is

originally a predicate: lit. "this is that" ("which we know of," a common use of ἐκεῖνος, cf. 240). Hence it is used when what was, or might have been, expected actually comes about. E.g. *Av.* 354, where the birds charge in battle array, τοῦτ’ ἐκεῖνο· ποῖ φύγω δύστηνος; "Here they come." Cf. *infr.* 516, *Ran.* 318, *Eur. Hel.* 622. Then, in quotation, lit. "this is a case of that saying"; cf. *Eur. Or.* 804, τοῦτ’ ἐκεῖνο, κατὰσθ’ ἐταίρους. In this sense the two pronouns are sometimes, as here, thrown together as a single subject, the predicative force of ἐκεῖνο being forgotten. Cf. *Eur. Tro.* 620, οἱ γὰρ τάλαινα, τοῦτ’ ἐκεῖνό μοι πάλαι | Ταλθύβιος αἰνυγμ’ οὐ σαφῶς εἶπεν σαφές, a passage which makes against the punctuation of Blaydes, τοῦτ’ ἐκεῖν’, ἦκει: *Ach.* 820; *Plat. Euthyd.* 296 B.

ἦκει. "Comes in"; not far from προσήκει.

Δάτιδος. Schol. Δάτις . . ἐβαρβάρισεν· ἔδει γὰρ εἰπεῖν χαῖρω· λέγεται δὲ τὸ τοιοῦτο δατισμός. The last sentence may be true, but the Schol. very likely invented δατισμός on the analogy of βαρβαρισμός, συλοικισμός, and Datis, the defeated at Marathon, was a natural person on whom Aristophanes might father a bit of bad Greek. Another scholastic view makes Δάτις the nickname of the tragedian (Xenocles), son of Carcinus. This view has been defended and illustrated fully by van Leeuwen in *Mnemosyne*, xvi. p. 435 sqq. (Cf. his note on *Ran.* 86).

ὥς ἥδομαι καὶ χαίρομαι κεύφραίνομαι.
 νῦν ἔστιν ἡμῖν, ὦνδρες Ἕλληνες, καλὸν
 ἀπαλλαγεῖσι πραγμάτων τε καὶ μαχῶν
 ἐξελκύσαι τὴν πᾶσιν Εἰρήνην φίλην,
 πρὶν ἕτερον αὖ δοῖδuka κωλύσαι τινα. 295
 ἀλλ', ὦ γεωργοὶ κάμποροι καὶ τέκτονες
 καὶ δημιουργοὶ καὶ μέτοικοι καὶ ξένοι
 καὶ νησιῶται, δεῦρ' ἴτ', ὦ πάντες λεῶ,
 ὥς τάχιστ' ἄμας λαβόντες καὶ μοχλοὺς καὶ σχοινία.
 νῦν γὰρ ἡμῖν ἀρπάσαι πάρεστιν ἀγαθοῦ δαίμονος. 300

ΧΟΡΟΣ

δεῦρο πᾶς χώρει προθύμως εὐθὺ τῆς σωτηρίας.
 ὦ Πανέλληνες, βοηθήσωμεν, εἴπερ πώποτε,
 τάξεω ἀπαλλαγέμεντες καὶ κακῶν φοινικικῶν.
 ἡμέρα γὰρ ἐξέλαμψεν ἥδε μισολάμαχος.

291 *τέρπομαι καὶ χαίρομαι* Ald.292 *νῦν* R.303 *φοινικίδων* Mein.

291 *χαίρομαι* is, of course, the offending word to which Datis is led by the analogy of the other two verbs. Cf. *Eg.* 115, *πέρδεται καὶ ῥέγεται*: 1057, *χέσaiτο γὰρ, εἰ μαχέσaiτο*.

293 Cf. *Ach.* 269, *πραγμάτων τε καὶ μαχῶν* | καὶ *Λαμάχων ἀπαλλαγείς*.

295 *ἕτερον . . . τινα*. Not Alcibiades, as A. Palmer suggests, but quite indefinite. Cf. *Ran.* 767, etc.

296-8 All these classes, down to *μέτοικοι* inclusive, would be opposed to war from the trading motive, while in the case of the islanders the pressure of tribute was greater, and the metics had very heavy burdens to endure. Blaydes seems to take *μέτοικοι καὶ ξένοι* as one class, quoting *Eg.* 347, *κατὰ ξένου μετοίκου*, but that phrase has always been regarded as peculiar, and in *Ach.* 505-508 *ξένοι* are unmistakably separated from *μέτοικοι*. *ξένοι* are here no doubt the foreign friends, present at the Great Dionysia even during the war, as we see from *Ach.* l.c.

300 *ἀγαθοῦ δαίμονος* is *παρὰ προσδοκίαν*, *ἀρπάσαι* having been first understood of the pulling. At the conclusion of dinner (or at any time by the bibulous, *Eg.* 106) a libation was poured and a toast drunk to the Good or Lucky Spirit, before beginning the *συμπόσιον*. Cf.

Vesp. 525, *μηδέποτε πίοιμ' ἄκρατον μισθὸν ἀγαθοῦ δαίμονος*, and Starkie's note. The genitive may be explained by an ellipse of *ἄκρατον οἶνον* (cf. *Eg.* 85), as of *σπονδὴν* or *οἶνον* in *Eg.* 106, *σπείσον ἀγαθοῦ δαίμονος*. Dr. Verrall suggests a colon after *πάρεστιν*, rendering *ἀγαθοῦ δαίμονος*, "Here's to good luck!"

301 *εὐθὺ τῆς σωτηρίας*. "Slapbang for salvation."

302 *Πανέλληνες*. See *Intr.* pp. 3-4.

303 *κακῶν φοινικικῶν*. "Blood-red pests," alluding to the *φοινικίδες* of *infr.* 1173, may be right, but, unless there is some topical allusion to the Phoenicians, it is hard to believe that Aristophanes used *φοινικικός* for *φοινικοῦς*. Schol. V evidently saw the possibility of *φοινικίδων* (*φοινικὶς χλαμὺς πολεμική*); but the first part of the line points strongly to *κακῶν* being a substantive, nor do the uses of *κακός* make it a good epithet for the cloaks, unless indeed those provided by the "War Office" were bad ones. Schol. V also renders *φοινικικῶν* by *αἱματωδῶν*, "evils of bloodshed," but this is to use *φοινικικός* (never used except for "Phoenician," elsewhere) for *φοινικοῦς*, without the excuse of a pun on *φοινικίδες*.

304 *μισολάμαχος*. For the form, cf. *infr.* 662, *μισοπορτακιστάτη*, *Vesp.* 1165,

πρὸς τὰδ' ἡμῖν, εἴ τι χρὴ δρᾶν, φράζε κἀρχιτεκτόνει· 305
οὐ γὰρ ἔσθ' ὅπως ἀπειπεῖν ἂν δοκῶ μοι τήμερον,
πρὶν μοχλοῖς καὶ μηχαναῖσιν εἰς τὸ φῶς ἀνελκύσαι
τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην.

ΤΡ. οὐ σιωπήσεσθ', ὅπως μὴ περιχαρεῖς τῷ πράγματι
τὸν Πόλεμον ἐκζωπυρήσεται ἔνδοθεν κεκραγότες ; 310

ΧΟ. ἀλλ' ἀκούσαντες τοιούτου χαίρομεν κηρύγματος.

οὐ γὰρ ἦν ἔχοντας ἤκειν σιτί' ἡμερῶν τριῶν.

ΤΡ. εὐλαβεῖσθέ νυν ἐκείνον τὸν κάτωθεν Κέρβερον,
μὴ παφλάζων καὶ κεκραγῶς, ὥσπερ ἡνίκ' ἐνθάδ' ἦν,

313 εὐλαβεῖσθ' ἐκείνον τὸν Κέρβερον καὶ δεδίττεσθε Ald. 314 καὶ om. R.

μισολάκων. For Aristophanes on Lamachus, see *Ach. passim*.

305 πρὸς τὰδε and πρὸς ταῦτα are used in taking up a strong position, properly "regarding this as settled," and are followed by an imperative or its equivalent. Aristophanes uses πρὸς τὰδε only here and *Eg.* 622 (never in senarii), πρὸς ταῦτα thirteen times (Sobolewski, *Praef.* p. 177).

ἀρχιτεκτόνει. "Be our foreman." ἀρχιτέκτων is never an "architect"; apart from the fact that the first part of the compound, almost unfelt in English, is most prominent in Greek, the word is specially used of engineering. Cf. Herod. iii. 60, ἀρχιτέκτων τοῦ ὀρύγματος. Hence it is appropriate to dealing with this pit.

306 δοκῶ. The reading of MSS. is a perfectly normal periphrasis for οὐ δοκῶ ἀπειπεῖν ἂν. Cf. *Plut.* 51, οὐκ ἔσθ' ὅπως ὁ χρησμὸς εἰς τοῦτο ῥέπει: *Nuib.* 1275. Blaydes, who strangely regards δοκῶ as subjunctive (like Paley), most unnecessarily reads δοκοῖμεν. Herwerden follows suit.

307 μηχαναῖσιν. Probably the implements mentioned *supr.* 299, though the phrase might also be taken as a quaint zeugma, helped by alliteration, as if we were to say, "by pulleys and patience," "by ropes and resource."

308 φιλαμπελωτάτην. Substituted for φιλανθρωποτάτην (Paley).

309 ὅπως with fut. indic., in a purely final clause, occurs frequently in Aristophanes, though the construction is almost unknown to the best Attic prose. See Goodwin, *M. T.* 324.

310 ἐκζωπυρήσεται. "Bring (the War-god) blazing out."

311 κηρύγματος. The κήρυγμα, so called for the sake of the next line, refers to Trygaeus's summons of 296.

312 ἦν. *Sc.* κεκηρυγμένον from κηρύγματος.

σιτί' ἡμερῶν τριῶν. This form of order for campaigners is constantly referred to by Aristophanes, e.g. *Ach.* 196 (of the σπονδαί), αὐται μὲν δ' οὖν ἀμβροσίας καὶ νέκταρος, | καὶ μὴ 'πιτηρεῖν σιτί' ἡμερῶν τριῶν. So it is parodied, with the substitution of ὀργήν, *Vesp.* 243, ζῶμόν, *infr.* 716, for σιτία.

313 The impossible variant given by B Ald. is notable enough, being not easily explained as an adscript. Brunck, noticing that C also omits κάτωθεν, conjectures εὐλ. νῦν ἐκ. δεδιότες τὸν Κέρβ. : but too much importance must not be attached to the vagaries of B Ald. See *Intr.* p. 43.

κάτωθεν . . . ἐνθάδε. Cf. *Soph. Ant.* 74, πλεῖων χρόνος | δὲν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε. As the scene is in heaven, the terms are curiously inaccurate.

Κέρβερον. For Cleon, when alive, as a vicious dog, cf. *Eg.* 1030, φράξεν, Ἐρεχθεῖδην, κύνα Κέρβερον ἀνδραποδιστήν, *infr.* 754 and *Vesp.* 1031, τῷ καρχαρῶδοντι. Now that he is dead, the identification with Cerberus is even more fitting. It may have been his regular nickname; Schol. tells us that Plato Com. also applied the term to him.

314 παφλάζων. Used to remind the audience of Cleon the Παφλαγῶν in the *Knights*. Cf. *infr.* 474, n.

314 κεκραγῶς. Cleon by his loud and passionate oratory was thought to have lowered the dignity of debate. Cf.

- ἐμποδὼν ἡμῖν γένηται τὴν θεὸν μὴ ἔλκυσαι. 315
 XO. οὐδ' ἐκείνων ἔστιν αὐτὴν ὅστις ἐξαιρήσεται,
 ἣν ἄπαξ εἰς χεῖρας ἔλθῃ τὰς ἐμάς. ἰοῦ ἰοῦ.
 TP. ἐξολεῖτέ μ', ὦνδρες, εἰ μὴ τῆς βοῆς ἀνήσετε.
 ἐκδραμὼν γὰρ πάντα ταυτὶ συνταράξει τοῖν ποδοῖν.
 XO. ὥς κυκάτω καὶ πατείτω πάντα καὶ ταραττέτω, 320
 οὐ γὰρ ἂν χαίροντες ἡμεῖς τήμερον πανσαίμεθ' ἄν.
 TP. τί τὸ κακόν; τί πάσχετ', ὦνδρες; μηδαμῶς, πρὸς τῶν
 θεῶν,
 πρᾶγμα κάλλιστον διαφθείρητε διὰ τὰ σχήματα.
 XO. ἀλλ' ἔγωγ' οὐ σχηματίζειν βούλομ', ἀλλ' ὑφ' ἡδονῆς
 οὐκ ἐμοῦ κινουῖντος αὐτῷ τῷ σκέλει χορεύετον. 325

316 οὐδ' ἐκείνων ego: οὔτι καὶ νῦν codd.: οὔτι χαίρων Mein.
 codd. hic et alibi.

325 σκέλη

Eg. 137, κεκράκτης, Κυκλοβόρου φωνὴν ἔχων: *ib.* 256, 486 (cf. 218): *Vesp.* 596, Κλέων ὁ κεκραξιδάμας: *Arist. Ath. Pol.* 28, 3, πρῶτος ἐπὶ τοῦ βήματος ἀνέκραγε καὶ ἐλοιδορήσατο.

316-17 οὐδ' ἐκείνων κ.τ.λ. A close parody of Eur. *Heracle.* 976-977, τοῦτον δ', ἐπεὶ περ χεῖρας ἦλθεν εἰς ἐμάς, | οὐκ ἔστι θνητῶν ὅστις ἐξαιρήσεται. Cf. *Alc.* 848, *Med.* 793. The words οὔτι καὶ νῦν can scarcely be right. The Greek will not stand the rendering "now also" (as well as when alive); it must mean "even now," which is nonsense. As an emendation which explains the corruption, I venture to write οὐδ' ἐκείνων, "not even one of the dead." Cf. *Alc.* 867, ζηλῶ φθιμένους, κείνων ἔραμαι, | κείν' ἐπιθυμῶ δώματα ναίειν: *Ran.* 82, ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ. The genitive thrown forward makes the parody of *Heracle.* l.c. more complete. It should be added that the parody in *Vesp.* 1160 makes it certain that the *Heracleidae* was exhibited before 422 B.C. In favour of Meineke's οὔτι χαίρων is the constant use of οὔτι in this connection (cf. Starkie on *Vesp.* 186), but the corruption is not so easily explained.

317 ἰοῦ, as a cry of joy. Cf. *Aesch. Ag.* 25, *Ar. Eg.* 1096, *Av.* 819. For the accent, see Chandler, *Greek Accentuation*, § 903.

319 πάντα ταυτὶ. "Everything round about." Cf. *Eg.* 99: Cratinus *fr.* 186, ἅπαντα ταῦτα κατακλύσει ποιήμασιν.

τοῖν ποδοῖν. "With his paws," still of Cerberus.

320 ὥς κυκάτω κ.τ.λ. If this is a case of ὥς for ἴσθι ὥς, it is perhaps the only instance of its use with the imperative. For the verbs, cf. *Aesch. Pr.* 994, *Soph. Ant.* 745.

323 διὰ τὰ σχήματα. "For the sake of your antics." Cf. Eur. *Cycl.* 220, ἐπεὶ μ' ἂν ἐν μέσῃ τῇ γαστέρι | πηδῶντες ἀπολέσαιν' ἂν ὑπὸ τῶν σχημάτων.

325 τῷ σκέλει. Inscriptions prove that vowel-stems of the third declension uniformly showed -ει, not -η, in the nom. and acc. dual. See Meisterhans, *Gramm. Inschr.* p. 200 (note 1627). Pre-Eucleidean inscriptions can prove nothing for themselves, as in the Attic alphabet E stood for H and EI; but the truth is proved for them by several inscriptions in the Ionic alphabet within a year or two after 403 B.C.

Aristophanes always uses the dual for a man's legs: τῷ σκέλει (as we must correct) is frequent, τοῖν σκελοῖν, *supr.* 241, and σκελοῖν, "a pair of legs," *Lys.* 1172; but τὰ σκέλη occurs *Lys.* 1170, of the Megarian walls.

χορεύετον. Aristophanes always uses a dual verb after a dual subject, except once in his last play, the *Plutus* (484, νῶν δὲ δι' ἀποχρήσουσιν μόνω). The last instance in inscriptions of a dual verb occurs 417 B.C., the first of a plural verb, so used 408 B.C. See Meisterhans, *Gramm. Inschr.* pp. 165, 199.

- TP. μή τί μοι νυνί γ' ἔτ', ἀλλὰ παῦε παῦ' ὀρχούμενος.
 XO. ἦν ἰδοῦ, καὶ δὴ πέπαυμαι.
 TP. φῆς γε, παύει δ' οὐδέπω.
 XO. ἐν μὲν οὖν τουτί μ' ἔασον ἐλκύσαι, καὶ μηκέτι.
 TP. τοῦτό νυν, καὶ μηκέτ' ἄλλο μηδὲν ὀρχήσῃσθ' ἔτι.
 XO. οὐκ ἂν ὀρχησάμεθ', εἴπερ ὠφελήσαιμέν τί σε. 330
 TP. ἀλλ' ὀράτ', οὐπω πέπαυσθε.
 XO. τουτογὶ νῆ τὸν Δία
 τὸ σκέλος ρίψαντες ἤδη λήγομεν τὸ δεξιόν.
 TP. ἐπιδίδωμι τοῦτό γ' ὑμῖν, ὥστε μὴ λυπεῖν ἔτι.
 XO. ἀλλὰ καὶ τὰριστερόν τοί μ' ἔστ' ἀναγκαίως ἔχον.
 ἦδομαι γὰρ καὶ γέγηθα καὶ πέπορδα καὶ γελῶ 335
 μᾶλλον ἢ τὸ γῆρας ἐκδύς ἐκφυγὼν τὴν ἀσπίδα.
 TP. μηκέτ' οὖν νυνί γε χαίρετ'· οὐ γὰρ ἴστε πω σαφῶς·
 ἀλλ' ὅταν λάβωμεν αὐτήν, τηνικαῦτα χαίρετε

326 μή τί μοι Blaydes: μή τι καὶ codd. παύου παῦ' R. 329 ὀρχήσεσθ'
 codd.: corr. Bekk. 337 μηκέτ' οὖν Ald.: μή τι καὶ RV. 341 βινεῖν Dind.:

326 μή τί μοι νυνί γ'. For the rejection of καὶ νυνί γ', see *supr.* 316, n. The confusion of καὶ and μοι is not uncommon; κ and μ closely resemble one another in the cursive hands of the first three centuries A.D.

327 Cf. Eur. *Herc.* 867; ἦν ἰδοῦ, καὶ δὴ τινάσσει κρᾶτα βαλβίδων ἄπο. καὶ δὴ. "I have stopped." Cf. *Av.* 175. III. βλέψον κάτω. EΠ. καὶ δὴ βλέπω. Cf. *supr.* 178.

328 ἐλκύσαι, of a dance or fling, with cognate accusative. Cf. *Nub.* 540, οὐδὲ κέρδαχ' ἐλκυσεν.

καὶ, "and then." Cf. the use of *et*, Virg. *Ecl.* iii. 106, Dic quibus in terris . . . et Phyllida solus habeto.

μηκέτι. Sc. *έσσης*.

330 "Stop dancing? why, certainly," say the chorus, without stopping in the least. The interest of this part of the play would be merely spectacular. Compare the end of the *Wasps*.

332 λήγομεν. "We cease," not "we stop." The verb is poetical and non-Attic, except in relation to the year and its seasons. It is found elsewhere in Ar. only with epic phrases (*infr.* 1076, 1328), though Plato and Xenophon, as might be expected, use it freely (H. Richards in *Class. Rev.* xi. p. 419).

333 ἐπιδίδωμι. ἐπιδιδόναι, ἐπίδοσις are the words used for a voluntary contribution to the State. So here, "I make you a free gift of that."

ὥστε, conditional.

334 ἔστ' ἀναγκαίως ἔχον. This periphrastic phrase occurs also Aesch. *Cho.* 239, προσανδᾶν δ' ἔστ' ἀναγκαίως ἔχον | πατέρα. Cf. Soph. *O. T.* 273, ὅσοις τὰδ' ἔστ' ἀρέσκονθ': *ib.* 747, μὴ βλέπων ὁ μάντις ἦ.

336 τὸ γῆρας ἐκδύς. The regular phrase for a snake casting its slough, γῆρας being technical for the latter. Cf. Arist. *H. A.* viii. 17, ἐκδύνουσι δὲ τὸ κέλνφος (οἱ κάραβοι) τοῦ ἔαρος, ὥσπερ οἱ ὄφεις τὸ καλούμενον γῆρας . . . ἔστι δὲ τοῦτο τὸ ἔσχατον δέρμα, κ.τ.λ. No doubt the other meaning of the words, as applicable to men, is also understood, and, if we would pile on jests, we may follow Bergler in seeing a pun on the two senses of *ἀσπίς*. The latter joke is worked out in full, *Vesp.* 17-23.

338 τηνικαῦτα=tum cum maxime, though often used with less exactness. Cf. Soph. *O. C.* 393, ὅτ' οὐκ ἔτ' εἰμὶ, τηνικαῦτ' ἄρ' εἰμ' ἀνὴρ; "at that moment take I rank as a man?" *O. T.* 76. Originally it meant "at that time of day."

καὶ βοᾶτε καὶ γελᾶτ' ἥ-
 δη γὰρ ἐξέσται τόθ' ὑμῖν
 πλεῖν, μένειν, βινεῖν, καθεύδειν,
 εἰς πανηγύρεις θεωρεῖν,
 ἐστιᾶσθαι, κοτταβίζειν,
 συβαραιάζειν,
 ἰοῦ ἰοῦ κεκραγένοι.

340

XO.

εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύτην με τὴν ἡμέραν.

345

[στρ.

κινεῖν codd. 344 συβαραιάζειν Mein.: συβαρίζειν codd. 346 εἰ γὰρ ἐκγένοιτ' (γένουτ' V) ἰδεῖν ταύτην με τὴν ἡμέραν ποτέ RV: εἰ γὰρ μοι γένοιτ' ἰδεῖν ταύτην τὴν ἡμέραν ποτέ Ald.: ποτέ delevit Bergk: εἰ γὰρ ἐκγένοιτ' ἰδεῖν τὴν

339 ἤδη . . τόθ' = tum demum, less exact than *τηνικαῦτα*, equivalent to *τότε* δῆ.

341 πλεῖν, μένειν. A formula for following one's own devices: cf. *Ach.* 198 (of the *σπονδαί*), *κάν τῷ στόματι λέγονσι, βαῖν' ὅπη 'θέλεις*. The sea being the railway of Athens, there need be no allusion to trade in πλεῖν. With μένειν understand *οἴκοι*.

βινεῖν. In seven other passages of Aristophanes MSS. greatly favour κινεῖν in this sense (cf. *προσκινεῖν*), and it is hard to explain them all by the common confusion between β and κ (Cobet, *V. L.* p. 217). But it may be noted that if *κινούμενοι* (*Νικ.* 1103, etc.) is sound there must be an utterly inappropriate pun in *Vesp.* 1111.

342 πανήγυρις is a very general term for a festal gathering, ranging from the great national festivals, such as that of Zeus at Olympia, to a *ιερόν ἢ πανήγυρις φίλων* (*Eur. Herc.* 1283).

343 κοτταβίζειν. Cf. *infr.* 1244, note.

344 συβαραιάζειν. The first syllable of *Σύβαρις* is short (*Vesp.* 1259, 1427, 1435, 1438, *fr.* 216): so the form given by MSS. is wrong. Meineke's correction is proved by Schol. V's reading of a line from Phrynichus, *fr.* 64, πολὺς δὲ συβαραισμὸς αὐλητῶν <τότ' Mein.> ἦν, where Ald. has *συβαρισμός*. Hesychius gives the forms *συβριασμός*, *συβριάξει*, which are as impossible here as *συβαρίζειν* itself; cf. *supr.* 261, n. If Aristophanes could have lengthened the vowel before βρ, he would have done the same with ὕβρις, ὕβριζειν, in some of the thirty places where these words occur. Other

worthless corrections (e.g. *πυδαρίζειν*) have been proposed.

346 This line must be considered together with *infr.* 385, 582. All three lines must be either (1) trochaic tetrameter catalectic, or (2) trochaico-cretic. The difference consists in the presence or absence of one syllable. So far as the MSS. go, lines 346 and 582 must both be changed, and can easily be made to accord to either view, while in 385 the question depends on μή, in a position where the danger of haplography or dittography is alike great. We may write either:

(1) 346. εἰ γὰρ ἐκγένοιτ' ἰδεῖν τὴν ἡμέραν ταύτην ποτέ (Porson).

385. μηδαμῶς, ὦ δέσποθ' Ἑρμῆ, μηδαμῶς, μή, μηδαμῶς (Ald.).

582. χαῖρε, χαῖρ', ὡς ἦλθες ἡμῖν ἀσμένοις, ὦ φιλτάτη (Dindorf).

(2) 346. εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύτην με τὴν ἡμέραν (Bergk).

385. μηδαμῶς, ὦ δέσποθ' Ἑρμῆ, μηδαμῶς μηδαμῶς (V).

582. χαῖρε, χαῖρ', ὡς ἦλθες ἡμῖν ἀσμένοις, φιλτάτη (Bergk).

The second view is more in conformity with the cretic (largely paeonic) hexameter which follows, the first with the two trochaic tetrameters which then intervene. But the MSS. readings, slight as their help is, are on Bergk's side. Thus in l. 346 the omission of ποτέ from R gives us our line, and its insertion is easily explained as a bungling attempt to reproduce the familiar trochaic metre. Porson's reading involves the transposition of ἡμέραν as well as the omission of

πολλὰ γὰρ ἀνεσχόμην
 πράγματά τε καὶ στιβάδας,
 ἃς ἔλαχε Φορμίων·
 κούκέτ' ἂν μ' εὖροις δικαστὴν ὀριμὸν οὐδὲ δύσκολον,
 οὐδὲ τοὺς τρόπους γε δῆπου σκληρόν, ὥσπερ καὶ πρὸ
 τοῦ, 350
 ἀλλ' ἀπαλὸν ἂν μ' ἴδοις
 καὶ πολὺ νεώτερον, ἀπ—
 ἀλλαγέντα πραγμάτων.
 καὶ γὰρ ἱκανὸν χρόνον ἀπ—
 ολλύμεθα καὶ κατατε— 355
 τρίμεθα πλανώμενοι
 εἰς Λύκειον καὶ Λυκείου σὺν δόρει σὺν ἀσπίδι.
 ἀλλ' ὅ τι μάλιστα χαρι—
 ούμεθα ποιοῦντες, ἄγε
 φράζε· σὲ γὰρ αὐτοκράτορ'

ἡμέραν ταύτην ποτέ Pors.

347 ἡνεσχόμην codd.: corr. Brunck.

351 ἂν

με. Then in l. 385, V is a far safer guide than Ald. and B, who are both addicted to patching up metres. Nothing is indicated by l. 582.

ἐκγίνουτ'. ἐκ with γίγνεται has the same force as in ἐξέστι, but while ἐξέστι = licet, ἐκγίγνεται = contingit, keeping up the idea of change proper to γίγνεσθαι.

347 ἀνεσχόμην. For the single augment (required by the metre), cf. Eur. *Hipp.* 687, σὺ δ' οὐκ ἀνέσχου. On the double augment of this verb as the true form, see Rutherford, *N. P.* pp. 85–86.

στιβάδας. The στιβάς or χαμῆνη, a low bed of leaves ([Eur.] *Rhes.* 9) or rushes (*Plut.* 541) was specially associated with the sturdy campaigner, Phormio. Cf. Eupol. *fr.* 254 (Schol.): Suidas (s.v. Φορμίων), καὶ παροιμία· Φορμίωνος στιβάς, ἐπὶ τῶν εὐτελῶν. For its discomforts, cf. *Plut.* l.c., ἀντὶ δὲ κλίνης | στιβάδα σχοίνων κόρεων μεστήν.

348 The rough soldier-like character of Phormio (who is mentioned with evident admiration in *Eq.* 562) was sketched by Eupolis in the *Ταξίαρχοι*. See Kock, *Com. Att. Fr.* i. pp. 325–328, and long scholia in V. Bergler is right in seeing a pun (in connection with

στιβάδας) on the word φορμός, which meant anything plaited of rushes, cords, etc.

351 ἀπαλόν. We have no adjective in English which thus expresses the softness, suppleness and delicacy of youth. Cf. *Av.* 667, ὡς καλὸν τοῦρνήθιον, | ὡς δ' ἀπαλόν: *Plat. Symp.* 195 C, νέος μὲν οὖν ἐστί, πρὸς δὲ τῷ νέῳ ἀπαλός: *Ar. Thesm.* 192, ἀπαλός, εὐπρεπὴς ἰδεῖν.

355 κατατετρίμεθα. The simple verb is more usual in this sense. But cf. *Thuc.* viii. 46, αὐτοὺς περὶ ἐαντοὺς τοὺς Ἕλληνας κατατρίψαι.

357 For the γυμνάσιον called Λύκειον, it must suffice to give references:—Suidas, Hesychius and Harpocration, s.v.; *Dict. Geog.* i. p. 303; Miss Harrison, *Myth. and Mon.*, pp. 219–222.

σὺν δόρει σὺν ἀσπίδι. A quotation from the “Momus” of Achaëus: “Ἀρης ὁ λήστης σὺν δόρει σὺν ἀσπίδι (Schol.). Hence the tragic form δόρει, which should be read here and in the same quotation, *Vesp.* 1081. δόρει is required by the metre, *Soph. O. C.* 620, 1314, 1386 (in all of which passages, as here, all MSS. give δορί). On the possibility of its prevalence in tragic iambs, see Jebb on *Soph. O. C.* 1304.

359 αὐτοκράτορα. “Plenipotent-

- TP. εἶλετ' ἀγαθὴ τις ἡμῖν τύχη. 360
 EP. φέρε δὴ κατῖδω, ποῖ τοὺς λίθους ἀφ' ἑλξομεν;
 TP. ὦ μιὰρὲ καὶ τολμηρέ, τί ποεῖν διανοεῖ;
 EP. οὐδὲν πονηρόν, ἀλλ' ὅπερ καὶ Κιλλικῶν.
 TP. ἀπόλωλας, ὦ κακόδαιμον. οὐκοῦν, ἦν λάχω.
 EP. Ἐρμῆς γὰρ ὢν κλήρῳ ποιήσεις οἶδ' ὅτι. 365
 TP. ἀπόλωλας, ἐξόλωλας.
 EP. εἰς τίς ἡμέραν;
 TP. εἰς αὐτίκα μάλ'.
 TP. ἀλλ' οὐδὲν ἡμπολόγκά πω,

μ' R: μ' ἄν V: γ' ἄν μ' Ald. 357 σὺν δόρει σὺν Herm.: σὺν δορί σὺν codd.:
 ξὺν δορί ξὺν Pors. 364 οὐκ, ἦν μὴ λάχω Dobr. 365 κλήρον Herw.: κλήρῳ

ary." The term was technically used at Athens almost entirely of ambassadors and civil officials. Cf. *Av.* 1595, *Lys.* 1010, *Thuc.* v. 27, *Arist. Ath. Pol.* 31, 2.

362 For the entrance of Hermes, see *Intr.* pp. 20, 24.

ὦ μιὰρὲ καὶ τολμηρέ. Cf. *supr.* 182-183.

363 The Scholiasts are expansive on the subject of Killicon. He would seem at an unknown date to have betrayed Miletus (or Samos) to Priene, and, when asked what he was doing, to have answered πάντα ἀγαθά, a phrase which passed into a proverb. After οὐδὲν πονηρόν it comes as a surprise, ὡς εἰ εἶπεν οὐδὲν κακὸν ποιῶ ἀλλ' ἱεροσυλῶ (Schol.).

364 οὐκοῦν, ἦν λάχω. "I suppose I shall, if my lot is drawn." Schol. says that at Athens, when a large number of men were sentenced to death, one was drawn by lot each day for execution, and that, as a reprieve was always possible, it was lucky to escape an early lot. This may be a mere guess from εἰς τίν' ἡμέραν in l. 366. Possibly, where numbers were large, some system like the Roman *decimatio* and *vicesimatio* prevailed. With Dobree's correction οὐκ, ἦν μὴ λάχω the general sense is the same, but γάρ in the next line is inconsequent. Still οὐκοῦν standing alone, with the verb understood, sadly needs confirmation.

365 Ἐρμῆς. Photius explains Ἐρμού

κλήρος as ὁ πρῶτος ἀνελκόμενος. Cf. *Hesych.* s.v.: Schol. παίζων τοῦτο λέγει. οἶδα γὰρ ὅτι ὡς Ἐρμῆς ὑπάρχων ποιήσεις με κληροῦσθαι.

κλήρῳ ποιήσεις. "You'll work it in the draw," lit. by means of the lot you will make me draw (or not draw) the lot. With ποιήσεις understand ἐμὲ λαχεῖν, or (with Dobree's reading) ἐμὲ μὴ λαχεῖν. Cf. *Eq.* 912, ἐγὼ σε ποιήσω τριηραρχεῖν. But the phrase is suspicious; the best suggestions are Herwerden's κλήρον ("ut dicitur κρίσιν ποιεῖν, sim."), and Blaydes' earlier conjecture, κλήρῳ μ' ἀπολείς εὐ οἶδ' ὅτι.

366 εἰς τίν' ἡμέραν; Cf. *Eur. Alc.* 320, καὶ τόδ' οὐκ ἐς αὔριον | οὐδ' ἐς τρίτην μοι μηνὸς ἔρχεται κακόν: *Ar. Vesp.* 454, οὐκέτ' εἰς μακράν.

For the casual tone, cf. *Av.* 1514, *IP.* ἀπόλωλεν ὁ Ζεὺς. *III.* πηνίκα ἄτ' ἀπώλετο;

367 εἰς αὐτίκα μάλ'. "This very instant." For εἰς with an adverb (not always in the same sense), cf. *εἰς πότε* (*Soph. Aj.* 1185), *εἰσάπαξ*, *εἰσαυθις*, *εἰσύτερον*, *εἰσαεῖ*, *εἰς ὅψε*, etc. For a discussion on the subject, see Rutherford, *N. P.* p. 118.

ἀλλ' οὐδὲν ἡμπολόγκα. Cf. *inzf.* 1182, τῷ δὲ σιτὶ οὐκ ἑώνητ'· οὐ γὰρ ἦδε ἐξιών. Trygaeus takes the announcement of his fate as a summons to military service; not because death was so certain on campaign, but to point the moral of the play, that war and military service are accursed things.

οὔτ' ἄλφιτ' οὔτε τυρόν, ὥς ἀπολούμενος.

EP.

καὶ μὴν ἐπιτέτριψαί γε.

TP.

κᾶτα τῷ τρόπῳ

οὐκ ἡσθόμην ἀγαθὸν τοσοντονὶ λαβών;

370

EP.

ἄρ' οἶσθα θάνατον ὅτι προεῖψ' ὁ Ζεὺς ὅς ἂν ταύτην ἀνορύττων εὐρεθῇ;

TP.

νῦν ἄρά με

ἅπασ' ἀνάγκη 'στ' ἀποθανεῖν;

EP.

εὖ 'σθ' ὅτι.

TP.

εἰς χοιρίδιόν νῦν μοι δάνεισον τρεῖς δραχμάς·
δεῖ γὰρ μυηθῆναι με πρὶν τεθνηκέναι.

375

μ' ἀπολεῖς εὖ οἶδ' ὅτι Blaydes.

368 πυρὸν Suid.

373 'στ' RV: γ' Ald.

374 νῦν μοι Cobet: μοι νῦν R Ald. et (sec. edd. Oxon.) V.

381 τορήσω

368 ἀπολούμενος. Put παρὰ προσδοκίαν for στρατευσόμενος.

369 καὶ μὴν, when introducing an emphatic statement (cf. the use of μὴν and ἡ μὴν in oaths), is usually followed, as here, by γε placed after the emphatic word. Here the tone of voice would make the words adversative, "Oh! but you're simply smashed, I declare," but in itself καὶ μὴν merely states emphatically a new fact or thought. See Jebb on Soph. *Aj.* 531, and (for instances in Ar.) A. von Bamberg, *Exerc. Crit. in Plut. nov.* p. 16.

κᾶτα τῷ τρόπῳ, κ.τ.λ. Cf. *Ran.* 647: AI. καὶ δὴ πᾶταξα. ΔI. κᾶτα πῶς οὐκ ἔπαρον;

370 ἀγαθόν may be merely ironical, but perhaps he means to imply that if "being smashed" is all, that—death—is nothing to military service. Cf. 367, n.

ἡσθόμην and λαβών seem to show that Trygaeus pretends to take the perfect tense used by Hermes literally.

371 ἄρ' οἶσθα . . . ; "Let me tell you plainly." ἄρ' οἶσθα; (ἄρ' ἴστε;) has four distinct uses or tones in colloquial speech: (1) in stating a sudden idea, as *An.* 668, ἄρα γ' οἶσθ' ὅτι | ἐγὼ διαμηρίζοιμ' ἂν αὐτὴν ἡδέως; "I say, I should like . . ." (2) in polite irony (sometimes correcting a misapprehension), as *Nub.* 1329, ἄρ' οἶσθ' ὅτι χαίρω πολλὰ ἀκούων καὶ κακά; "I may as well tell you that I delight . . ." Cf. *Vesp.* 1336, *infr.* 479. (3) in threats or warnings, as *An.* 1246, ἄρ' οἶσθ' ὅτι Ζεὺς εἰ με λυπήσει πέρα, | μελαθρα . . . καταθαλάσω; "Let me give you fair warning . . ." So here

and *An.* 1221: cf. the minatory ἴσθι, *Eg.* 948, *Nub.* 39, 1254. (4) in calling attention to the seriousness of a situation, as *Ach.* 481, ἄρ' οἶσθ' ὅσον τὸν ἄγῶν' ἀγωνιεῖ τάχα; "Don't you realise . . .?" Cf. *Vesp.* 4. Bachmann (*Lex. Ar. Spec.*, p. 4) classes all these nine passages together under "ἄρα exspectantis affirmationem, dubitantis tamen," but (apart from the fact that no answer is possible in any of the cases except *Ach.* 481, *Vesp.* 4) the presence of ἄρα is not essential. Thus for sense (2) cf. *Eg.* 346, ἀλλ' οἶσθ' . . . ; (3) *An.* 1010-1011, οἶσθ' . . . ; (4) *Ecc.* 547, οἶσθ' οὖν . . . ;

ὅς ἂν. The antecedent τοῦτῳ is suppressed, as often. Cf. *Soph. Aj.* 1050, δοκοῦντ' ἐμοί, δοκοῦντα δ', ὅς κραίνει στρατοῦ: *Ant.* 35 (Jebb's note): *Ar. Vesp.* 586.

374 χοιρίδιον. A pig was sacrificed to Demeter in the rites of initiation at Eleusis, which are the rites here referred to. Cf. *Ach.* 747, χοιρίων μυστηρικῶν. Thus, when Dionysus and Xanthias in the *Frogs* come upon the μύσται in Hades, Xanthias at once exclaims, ὡς ἡδὺ μοι προσέπνευσε χοιρείων κρεῶν (*Ran.* 338). For the purification by sea-bathing of the μύστης and his pig, on the great day of Ἰλαδε μύσται, see Miss Harrison, *Proleg. Greek Rel.*, p. 152.

375 The initiated were supposed to have special blessings in the world below. Cf. *Ran.* 455, μόνους γὰρ ἡμῖν ἥλιος | καὶ φέγγος ἱλαρὸν ἔστιν, | ὅσοι μεμνημέθ'. Compare the account of the Abodes of the Blessed, *Virg. Aen.* vi.

EP. ὦ Ζεῦ κεραυνοβρόντα—

TP. μὴ πρὸς τῶν θεῶν
ἡμῶν κατείπης, ἀντιβोलῶ σε, δέσποτα.

EP. οὐκ ἂν σιωπήσαιμι.

TP. ναί, πρὸς τῶν κρεῶν

ἀγῶ προθύμως σοι φέρων ἀφικόμεν.

EP. ἀλλ', ὦ μέλ', ὑπὸ τοῦ Διὸς ἀμαλδυνθήσομαι, 380
εἰ μὴ τετορήσω ταῦτα καὶ λακήσομαι.

TP. μὴ νυν λακήσης, λίσσομαί σ', ὦρμηδιον.

εἰπέ μοι, τί πάσχετ', ὠνδρες; ἔστατ' ἐκπεπληγμένοι.

ὦ πόνηροι, μὴ σιωπᾶτ'· εἰ δὲ μή, λακήσεται.

Scaliger. 382 ὦ 'ρμηδιον codd.: corr. Schwabe. 384 καὶ μὴ σιωπᾶτ' R.

640, Largior hic campos aether et lumine vestit | Purpureo, solemque suum, sua sidera norunt.

376 ὦ Ζεῦ. Probably not a mere interjection. Hermes yells out to tell Zeus, though the latter is "out of Heaven" (*supr.* 207). Cf. *Intr.* p. 11. For the form of the exclamation, cf. Bacchylides, viii. 10, ὦ Ζεῦ κεραυνεγχές.

378 πρὸς τῶν is shouted, and κρεῶν then substituted for the expected θεῶν. For the bribe, cf. *supr.* 192.

379 προθύμως is the emphatic word, the phrase being practically equivalent to ἀγῶ προθυμούμενος φέρειν: his motive in coming was a passionate desire to feed Hermes.

380 ἀμαλδύνειν, a word of which the derivation is quite uncertain, is used by Homer only with τεῖχος as object, in the sense of "crushing." So here, "I shall be beaten into a powder." The word may now be found in Bacchylides xiv. 3, συμφορά δ' ἐσθλοὺς ἀμαλδύνει. The cumbrous future is of course absurd, like the forms of the following verbs.

381 If there is any need to account for the quaint form τετορήσω, we must either suppose a reduplicated verb τετορῶ formed from τορῶ, like τετρεμαίνω in *Nub.* 374, or, noting that Hesychius gives a reduplicated form τέτορεν (explained by ἐτρωσε) imagine a comical future being formed from it. τορεῖν elsewhere is only to pierce, though the metaphorical use is familiar from the tragic τορῶς and Aeschylean τορός. Cf. *Thesm.* 986, τόρενε πᾶσαν φάσιν.

λακήσομαι. A grandiose form in-

vented for the occasion. No future of λάσκειν is found. The verb is confined to Epic and tragedy, except for the numerous passages in which Aristophanes brings it in to parody Euripides. See Rutherford, *N. P.* p. 43.

382 λακήσης. The Chorus echo the conjugation used by Hermes, λακήσομαι, ἐλάκησα: they could do nothing else. The effect of λάκης σύ (Blaydes and Herwerden) may be seen from a translation: "I shall be pulverised, if I don't *go on*!" "Oh! please don't *yell*." Equally unhappy is Dr. Bury's reference (*Hermathena*, xxvi. p. 96) to "the unmetrical λακήσης (cf. διαλάκησασα, *Clouds* 410)." The latter form is either from the Doric λᾱκεῖν or (more probably) corrupt, while λακήσης is neither Attic nor Doric, but Hermean. The manuscript tradition of Aristophanes is not so good that we can afford to scorn a striking instance of its occasional soundness.

ὦρμηδιον. Blaydes vigorously defends ὦρμειδιον, pointing out that Ἐρμῆς is a contraction of Ἐρμείας. But the exact parallel γῆδιον, *infr.* 570, to which Herwerden refers, sets the matter at rest, since γῆ (from γέα) is an instance of the same contraction which we find in Ἐρμῆς.

384 πόνηροι. For the accent (which RV Ald. give correctly) see *supr.* 263, n.

εἰ δὲ μή, from its frequent use after an affirmative verb, became such a formula for "otherwise," that it was used even after a negative verb. Cf. *Nub.* 1433, πρὸς ταῦτα μὴ τύπτ'· εἰ δὲ μή, στυγὴν ποτ' αἰτιάσει: *Ran.* 629, etc.

- ΧΟ. μηδαμῶς, ὦ δέσποθ Ἑρμῇ, μηδαμῶς, μηδαμῶς, [ἀντ. α. 386
 εἴ τι κεχαρισμένον
 χοιρίδιον οἶσθα παρ' ἐ-
 μου γε κατεδηδοκῶς,
 τοῦτο μὴ φαῦλον νόμιζ' ἐν τουτῷ τῷ πράγματι.
 ΤΡ. οὐκ ἀκούεις οἶα θωπεύουσί σ', ὠναξ δέσποτα ;
 ΧΟ. μὴ γένῃ παλίγκοτος 390
 ἀντιβολοῦσιν ἡμῖν,
 ὥστε τήνδε μὴ λαβεῖν·
 ἀλλὰ χάρις', ὦ φιλαν-
 θρωπότατε καὶ μεγαλο-
 δωρότατε δαιμόνων,
 εἴ τι Πεισάνδρου βδελύττει τοὺς λόφους καὶ τὰς ὀφρῦς. 395
 καί σε θυσίαισιν ἱε-

385 μηδαμῶς μηδαμῶς V: μὴ μηδαμῶς μηδαμῶς R: μηδαμῶς μὴ μηδαμῶς Ald. 388 νόμιζ' Bentr.: νομίζων codd.: νομίζειν Dobr. ἐν τουτῷ τῷ Pors.: ἐν τῷδε τῷ codd.: ἐν τῷδε τῷ νῦν Bentr.: ἐν τοιῷδε Dobr. 390 μὴ —ἡμῖν seclussit Dind. Locus desperatus; remedia promere non iuvat.

385 For the metrical question, see *supra*. 346, n.

386 κεχαρισμένον. "That has found favour." A Homeric participle, frequently found in the poetic prose of Herodotus and Plato. It never lost its Epic ring.

παρ' ἐμου. The extension from λαμβάνειν παρά τινος to ἐσθίειν παρά τινος may be exactly paralleled by Plat. *Rep.* 406 D, παρά τοῦ ἱατροῦ φάρμακον πίων. Cf. *Gorg.* 467 C, Dem. *Ol.* iii. 33, and (perhaps) *Lys.* 562. Dr. Verrall takes the words as referring to a theft "from my premises" of the χοιρίδιον, which would subsequently be offered to Hermes by the thieves.

388 τουτῷ. Richter would keep τῷδε, changing οὐδέ to οὐ in line 349. We should then have a return to the trochaico-cretic adopted in lines 346, 385, 582. In the second antistrophe (*infra*, 582 sqq.) the verse corresponding to this or to the next line (probably to this) is unfortunately wanting.

389 θωπεύουσι. It is bold of Trygaeus to use such an invidious word.

390 μὴ γένῃ—ἡμῖν. The metre is quite hopeless. There should be four cretics or first paeons, but what the MSS. offer is particularly nondescript. Recon-

struction is mere guesswork, but that of Hermann is worth quoting: μὴ ἴγκοτος ἀντιβολέ- | ουσιν ἡμῖν γένῃ.

For παλίγκοτος used of a person cf. Theocr. xxii. 58, ἄγριος εἰ, πρὸς πάντα παλίγκοτος.

392 λαβεῖν. The subject is ἡμᾶς understood.

395 Πεισάνδρου. This appears to be the well-known Peisander of Thuc. viii., who did so much to overthrow the democracy in 411 B.C. From *Lys.* 490 and *fr.* 81 we gather that he was bribed to promote war, while his cowardice is spoken of in *An.* 1556: ἐνθα καὶ Πεισάνδρος ἦλθε | δεόμενος ψυχὴν ἰδεῖν, ἥ | ζῶντ' ἐκείνον προὔλιπεν. Cf. Xen. *Symp.* ii. 14.

The mention of his "crest and brows" then is ironical, and he is merely a change for Cleonymus.

βδελύττει. "Feelest sick at." Cf. *Ach.* 585, τῆς κεφαλῆς νῦν μου λαβοῦ, | ἔν' ἐξεμέσω· βδελύττομαι γὰρ τοὺς λόφους.

ὀφρῦς. Of the hero's military frown. But in *Ran.* 925 Dionysus speaks of words of Aeschylus ὀφρῦς ἔχοντα καὶ λόφους, δέιν' ἄττα μορμωπά, where ὀφρῦς is not so easy. Possibly the word was used for the projecting "brow" of the helmet.

ραῖσι προσόδοις τε μεγά-

λαισι διὰ παντός, ὦ

δέσποτ', ἀγαλοῦμεν ἡμεῖς αἰεί.

TP. ἴθ', ἀντιβोलῶ σ', ἐλέησον αὐτῶν τὴν ὄπα,

400

ἐπεὶ σε καὶ τιμῶσι μᾶλλον ἢ πρὸ τοῦ.

EP. κλέπται γάρ εἰσι νῦν γε μᾶλλον ἢ πρὸ τοῦ.

TP. καὶ σοι φράσω τι πρᾶγμα δεινὸν καὶ μέγα,

ὃ τοῖς θεοῖς ἅπασιν ἐπιβουλεύεται.

EP. ἴθι δὴ, κάτειπ'· ἴσως γὰρ ἂν πείσαις ἐμέ.

405

TP. ἢ γὰρ Σελήνῃ χῶ πανοῦργος Ἥλιος,

ὕμιν ἐπιβουλεύοντε πολὺν ἤδη χρόνον,

τοῖς βαρβάροισι προδίδοτον τὴν Ἑλλάδα.

EP. ἵνα δὴ τί τοῦτο δρᾶτον;

TP. ὅτιν' νῆ Δία

ἡμεῖς μὲν ὑμῖν θύομεν, τούτοισι δὲ

410

393 χάρισ' ὦ Ald.: χάρισαι ὦ RV: χάρισαι Pors. 402 γάρ εἰσι νῦν γε
μᾶλλον Ald.: τε γὰρ νῦν μᾶλλον εἰσιν V: versum om. R. 405 ἀνα-
πέσεις Hirschig. 409 ἵνα δὴ τί Bentl.: ἵνα τί δὴ RV: ἵνα τί δὲ Ald.

397 προσόδοις. A technical word for solemn processions, joined with *θυσίαι*, as here, *Nub.* 307. Compare the *προσόδια μέλη* of Pindar.

400 ὄπα. There must be some point in introducing such an ultra-poetical word into a colloquial line. Possibly the words *ἐλέησον ὄπα* may be a quotation from some familiar prayer or formula. *ὄπα* is quite in place, *infr.* 805, in a lyric, with such a word as *γηρύσαντος* next to it.

402 Ὀδῶν and god of thieves, Hermes would be accustomed to receive honour from such gentry, and he thinks little of the honesty of any one who prays to him fervently. The Chorus and Trygaeus are of course anxious to *steal* Peace.

V's *τε* is impossible. No doubt it comes from dittography of *-ται* (see *Intr.* p. 45, note 5); transposition was then necessary in the interests of metre. The omission of the line in R is due to *homoioteleuton*. Cf. *supr.* 187 (note), *infr.* 896.

405 πείσαις. The use of the obsolete form of the second pers. sing., first aor. opt., is no doubt a parody of Eur. *Med.* 325, οὐ γὰρ ἂν πείσαις ποτέ, which

would strike Aristophanes as a ridiculous archaism. For these forms see Rutherford, *N. P.* p. 440.

Inquisitiveness is one of the points in the weak character of Hermes.

406 Scholiasts explain this conspiracy as referring to the eclipses and other meteorological portents observed during the Peloponnesian War. It more probably refers to the unsettled state of the calendar; the question is discussed on *infr.* 414.

407 ἐπιβουλεύοντε. For the time of the participle, see 212, n., but here *πολὺν ἤδη χρόνον*, like *πάλαι*, helps to throw the time back into the past.

408 τοῖς βαρβάροισι. Dr. Verrall points out that the Persian calendar was far better than the Greek.

προδίδοτον. Both for tense and matter, cf. *supr.* 108.

409 ἵνα τί; sc. *γέννηται*. Cf. *Nub.* 1192, ἵνα δὴ τί τὴν ἔννην προσέθηκ'; *Eccl.* 791: Plat. *Symp.* 195 A, ἵνα τί δὲ βούλεται εὐδαίμων εἶναι; Goodw. *M. T.* 331.

410-11 Cf. Herod. i. 131, θύουσι δὲ (sc. οἱ Πέρσαι) ἡλίῳ τε καὶ σελήνῃ καὶ γῇ καὶ πυρὶ καὶ ὕδατι καὶ ἀνέμοισι.

οἱ βάρβαροι θύουσι. διὰ τοῦτ' εἰκότως
βούλονται ἂν ὑμᾶς πάντας ἐξολωλέναι,
ἵνα τὰς τελετὰς λάβοιεν αὐτοὶ τῶν θεῶν.

EP. ταυτ' ἄρα πάλαι τῶν ἡμερῶν παρεκλεπτέτην,
καὶ τοῦ κύκλου παρέτρωγον ὑφ' ἁμαρτωλίας.

415

412 ὑμᾶς Ald. : ἡμᾶς RV. 414 παρεκλεπτέτην Brunck : παρεκλέπτετον RV² :
παρέκλεπτον ΓΒ : παρέκλεπτον ἂν Lenting. 415 ἁματωλίας codd. : corr. Benti.

412 ὑμᾶς gives a better sense than the ἡμᾶς of RV. The two words are almost invariably confused in our MSS.

413 λάβοιεν. For the extreme rarity of the optative (instead of subjunctive) in a final clause, where a potential optative with ἂν has gone before, see Goodwin, *M. T.* 180.

414 ταυτ' ἄρ. Used as a causal adverb. Cf. *infr.* 617, *Nub.* 319, Aesch. *Pers.* 159, ταῦτα δὲ λιποῦσ' ἰκάνω χρυσεοστόλμους δόμους. To understand δὴ is of course incorrect; grammatically ταῦτα is a cognate acc. with the verb.

πάλαι with an imperfect is very rarely, if ever, to be regarded as making the tense pluperfect. Generally, the shade of difference between pres. and imperf. with πάλαι is so slight that "have been" not "had been" is the better rendering for the latter. So here and *infr.* 475. A good instance is Soph. *El.* 1481, καὶ μάντις ὦν ἄριστος ἐσφάλλου πάλαι; Where the present is used, there is more emphasis on the adverb; where the imperfect, more on the tense of the verb.

τῶν ἡμερῶν παρεκλεπτέτην, κ.τ.λ. "Have been filching from the tale of days, and nibbling away from their full round" (Merry). The plural ἡμερῶν and the singular κύκλου are alike suitable in reference to the calendar, unsuitable to eclipses. In the *Clouds*, brought out (first) two years before the *Peace*, the Moon herself complains ὑμᾶς οὐκ ἄγειν τὰς ἡμέρας | οὐδὲν ὀρθῶς, ἀλλ' ἄνω τε καὶ κάτω κυδοιδοῦσιν (615-616), so that the festivals are all wrong κατὰ λόγον τῶν ἡμερῶν (619). A vigorous defence of the Scholiastic reference to eclipses is put forward by Zielinski (*Die Gliederung der altattischen Komödie*, p. 67). He maintains that Aristophanes is referring to the eclipses of 425 B.C., mentioned *Nub.* 584, ἡ σελήνη δ' ἐξέλειπε τὰς ὁδοὺς : ὁ δ' ἥλιος | τὴν θρυαλλίδ' εἰς ἑαυτὸν εὐθέως

ξυνελκύσας | οὐ φανεῖν ἔφασκεν ὑμῖν, εἰ στρατηγήσει Κλέων. We may grant, against the strong arguments of Helmbold (*Pax superstes utrum prior sit an retractata*, pp. 13-15), that these lines do refer to eclipses, since astronomical calculations prove the timely occurrence of such (Herwerden, *Praef.*, p. 10); but I cannot see that Zielinski proves anything therefrom about the present passage. In the *Clouds*, i.e., the withdrawal of light is duly emphasised; but here the one idea is that of cheating, as may be seen from the repeated preposition of παρεκλεπτέτην and παρέτρωγον. The Sun and Moon, like unfaithful ministers resolved on conspiracy, have been systematically embezzling what they can of the goods entrusted to their care; and these goods are time (τῶν ἡμερῶν), which is not lost by an eclipse. Finally, the rendering "have been nibbling away from their orbs" cannot fairly be extracted from τοῦ κύκλου παρέτρωγον: the genitive should refer to something external to the subject of the verb, seeing that it is active, not middle.

415 ὑφ' ἁμαρτωλίας. The reading of MSS., ὑφ' ἁματωλίας, is cited as correct by Schol. on the evidence of Phrynichus and Herodian. It still finds supporters, as a παρὰ προσδοκίαν or a pun—we might render "by rash-car-ly (rascally) driving,"—but Bentley's correction must be right. The added metaphor is inapposite, the division of the anapaest is unendurable, and we have the testimony of the Antiatcist (79. 10 Bekk.), 'Ἀμαρτωλία' Ἀριστοφάνης Εἰρήνην, Εὐπολις Μαρκῆ. The error is due to anagrammatism: an exact parallel is quoted by Blaydes from Soph. *O. C.* 1062, where conversely the first hand of L has ῥιμφαμάρτοις for ῥιμφαρμάτοις. The word ἁμαρτωλία is Ionic (it is extant in Hippocrates), and means here "rascality," not "error"; so Arist. *Eth. N.* ii. 9, 3, and

ΤΡ. ναὶ μὰ Δία. πρὸς ταῦτ', ὦ φίλ' Ἑρμῇ, ξύλλαβε
 ἡμῖν προθύμως τῶνδε καὶ ξυνέλκυσον.
 καὶ σοὶ τὰ μεγάλ' ἡμεῖς Παναθῆναι' ἄξομεν,
 πάσας τε τὰς ἄλλας τελετὰς τὰς τῶν θεῶν,
 μυστήρι' Ἑρμῇ, Διπολείε', Ἀδώνια.
 ἄλλαι τέ σοι πόλεις πεπαυμένοι κακῶν
 ἀλεξικάκῳ θύσουσιν Ἑρμῇ πανταχοῦ.
 χάτερ' ἔτι πόλλ' ἔξεις ἀγαθὰ. πρῶτον δέ σοι

420

417 τῶνδε Mein.: τήνδε codd. 420 damnavit Mein. Διπολείε' ego: Διπλόει'

Ar. *Thesm.* 1111, ἀμαρτωλῇ γέρον (spoken by the barbarian τοξότης).

416-7 ξύλλαβε . . . τῶνδε, i.e. τῶν σχολίων. The reading of MSS., τήνδε, presents great difficulties. ξύλλαβεῖν τινα is only to grasp or seize some one, ξύλλαβεῖν τινος (neut.) to lay a hand to something, as *infr.* 437, χῶστις προθύμως ξυλλάβοι τῶν σχολίων: *Vesp.* 734. As it takes a hundred lines and several strong men to extricate Peace, ξύλλαβε τήνδε is absurd, especially with ξυνέλκυσον following. Another grave objection is the order of the words; to ξύλλαβε ἡμῖν προθύμως, "help us with a will," lit. take a hand with us, τῶνδε may be added or not, whereas τήνδε would come indeed as a surprise, falsifying our impression of the meaning of the previous words.

418 τὰ μεγάλα. Schol. takes this as "that great" Panathenaic festival. For the article, cf. *Ran.* 882, νῦν γὰρ ἀγῶν σοφίας ὁ μέγας χωρεῖ, "that great contest." But it is pretty evident that τὰ μεγάλα is here contrasted with τὰ μικρά. Cf. Thuc. v. 47, πρὸ Παναθηναίων τῶν μεγάλων: Meisterhans, *Gramm. Inscr.* p. 228, note 1803.

For the festival, see *Dict. Ant.* ii. p. 324 sqq.

420 μυστήρια. Those of Demeter at Eleusis. The omission of the article is regular: see Meisterhans, *Gramm. Inscr.* p. 228, note 1801.

Ἑρμῇ may seem awkward after σοὶ, but the mention of the god's name in connection with these alien honours is not without point and humour. There is no good reason for rejecting the line.

Διπολείε'. Against the ΔΠ- of MSS. here and *Nub.* 984 (Διπολιώδη) may be urged the fact that a proceus-

matic (found in anapaests only *Vesp.* 1015, *Nub.* 916, even if these passages are sound) is then required in *Nub.* 984. Again, the common corrections Διπλόει' and Διπολιώδη (cf. *Διασίουσιν*, *Nub.* 408) do not tally with one another; Διπολειώδη would be required. But in the CIA are two inscriptions (quoted by Meisterhans, *Gramm.* p. 55, note 468), by the aid of which taken together (for the word is mutilated in both) we may conclude with fair certainty that the true form was Διπολεία. I venture to give that form here, and to suggest that in *Nub.* i.e. the correct reading is Διπολειόδη, a humorous formation in which the termination, though ει is really part of the proper name, is intended to suggest an adjective from εἶδος (θεοειδής, etc.). Thus a modern weekly journal speaks of its patrons as "Refereaders." In accordance with this latter guess, I would scan the third and fourth feet of the present line spondee and anapaest, not dactyl and iambus.

In regard to the festival itself, Schol. calls it ἑορτὴ Ἀθήνησιν, ἐν ᾗ Πολιεῖ Δεῖ θύουσι σκιρροφοριῶνος ἐπὶ δέκα (i.e. at the end of June). See further Miss Harrison, *Proleg. Greek Rel.* pp. 111-113. That it was an old-fashioned festival, rather out of date, is evident from *Nub.* 984, ἀρχαῖά γε καὶ Διπολιώδη (*sic*). It should not be identified (as by Suidas, s.v.) with the Διάσια (*Nub.* 408, Thuc. i. 126), which took place in Anthesterion (Schol. *Nub.* i.c.).

Ἀδώνια. A festival to Adonis and Aphrodite, about which evidence is slight. See *Dict. Ant.* i. p. 25.

422 ἀλεξικάκῳ. A title chiefly applied to Apollo, though he is more often styled ἀποτρόπαιος in this capacity. At a later time it was given to Heracles.

- δῶρον δίδωμι τήνδ', ἵνα σπένδειν ἔχῃς.
 EP. οἶμ' ὡς ἐλέμῳν εἶμ' αἰεὶ τῶν χρυσίδων. 425
 ὑμέτερον ἐντεῦθεν ἔργον, ὧνδρες. ἀλλὰ ταῖς ἅμαι
 εἰσιόντες ὡς τάχιστα τοὺς λίθους ἀφέλκετε.
 XO. ταῦτα δράσομεν· σὺ δ' ἡμῖν, ὦ θεῶν σοφώτατε,
 ἅττα χρή ποεῖν ἐφ'esτὼς φράζε· δημιουργικῶς· 430
 τᾶλλα δ' εὐρήσεις ὑπουργεῖν ὄντας ἡμᾶς οὐ κακοὺς.
 TP. ἄγε δὴ, σὺ ταχέως ὕπεχε τὴν φιάλην, ὅπως
 ἔργῳ 'πιαλοῦμεν, εὐζάμενοι τοῖσιν θεοῖς.
 EP. σπονδὴ σπονδὴ·
 εὐφημεῖτε εὐφημεῖτε.
 TP. σπένδοντες εὐχόμεσθα τὴν νῦν ἡμέραν 435

codd.: Διπόλει' Pors. 427 εἶα πάντες Kock: εἶ' ἰόντες Bachmann. 432
 'πιαλοῦμεν ego: φιαλοῦμεν codd.: 'φιαλοῦμεν Bentl. (ex Eustathio). 433-
 434 Trygaeo continuat Dind. 435 εὐχόμεσθα (-εθα R) RV: corr.

424 τήνδε. sc. τὴν χρυσίδα.

425 οἶμοι. "Oh dear!"

τῶν χρυσίδων is παρὰ προσδοκίαν for
 τῶν βροτῶν or τῆς Ἑλλάδος.

427 εἰσιόντες. The scenic difficulties
 involved in this word are considered in
 Intr. p. 16 *sqq.* Kock is certainly right
 in maintaining (*Verisim.* p. 206) that
 εἰσιέναι cannot stand for ἀναβαίνειν, and
 his conjecture εἶα πάντες (perhaps εἶ'
 ἅπαντες, cf. *Plut.* 760, where εἶα is im-
 possible) is preferable to Bachmann's
 ingenious εἶ' ἰόντες (*Conj.* p. 134).

429 δημιουργικῶς. The δημιουργός is
 not always the mere workman; he may
 be a great designer as well as a constructor.
 Cf. *Plat. Rep.* 530 A, τῷ τοῦ οὐρανοῦ
 δημιουργῷ: *Arist. Pol.* ii. 12, 13, ὁ
 τῆς πολιτείας δημιουργός. For the theat-
 rical significance of the request made to
 Hermes, see Intr. p. 28.

430 ὑπουργεῖν οὐ κακοὺς. "Not
 such bad subordinates." For the inf.,
 cf. *Soph. O. T.* 545, λέγειν σὺ δεινός,
 μανθάνειν δ' ἐγὼ κακός | σοῦ.

431 ὅπως . . . 'πιαλοῦμεν. Cf.
surp. 309, n.

432 'πιαλοῦμεν. The form φιαλοῦμεν
 is generally treated as an obscure word
 here and *Vesp.* 1348. Bentley was the
 first to write 'φιαλοῦμεν, following
 Eustathius, who, writing on *Od.* xxii. 49,
 translates ἔργῳ 'φιαλοῦμεν here by
 ἐπιβαλοῦμεν ἔργῳ (so Schol.). The word
 chosen is a happy one: from the common

χεῖρα ἐπιβάλλειν (τινὶ) (*Nub.* 933, etc.)
 comes the rarer ἐπιβάλλειν τινὶ in the
 same sense; on like analogy, from
 ἐτάροις ἐπὶ χεῖρας ἵαλλεν (*Od.* ix. 288),
 Aristophanes perhaps indulges in a similar
 intransitive use of ἐπιβάλλειν, "lay hand
 to" the work. But ἵαλλειν, throughout
 Homer, Aeschylus, etc., is found with a
 smooth breathing, and in *Nub.* 1299 we
 have ἄξεις; ἐπιαλώ (sc. τὸ κέντρον).
 The view taken in printing 'πιαλοῦμεν is
 that a copyist was anxious to improve
 upon a pun which in pronunciation was
 already obvious enough, while οὐδὲ
 φιαλεῖς in *Vesp.* 1348, a careless mistake
 possibly due to the influence of this
 passage (see *infra* 752, note, fin.), should
 be changed to οὐδὲ ἐπιαλεῖς. Little can
 be made of *fr.* 552, and *Phryn. fr.* 1,
 but that little all tells in favour of the
 above view; in the former passage (from
 Schol. *Vesp.*) the unspirited ἐπιήλαμεν
 is quoted in support of φιαλεῖς (*sic*), and
 in the latter ἐπιάλας is made to pun with
 'Επιόλητης.

433-4 These words are assigned to
 Hermes by MSS. (those which mark the
 speakers), the Aldine and Schol. They
 are most appropriate to him, and it is
 hard to see why Dindorf took them away,
 and why he is followed by Meineke,
 Bergk and Blaydes.

435-6 τὴν νῦν . . . ἄρξαι, κ.τ.λ.
 Schol., no doubt rightly, sees a reference
 to the saying of the Spartan envoy

- "Ελλησιν ἄρξει πᾶσι πολλῶν κάγαθῶν,
 χῶστις προθύμως ξυλλάβοι τῶν σχοινίων,
 τοῦτον τὸν ἄνδρα μὴ λαβεῖν ποτ' ἄσπίδα.
 XO. μὰ Δί', ἀλλ' ἐν εἰρήνῃ διαγαγεῖν τὸν βίον,
 ἔχονθ' ἐταῖραν καὶ σκαλεύοντ' ἄνθρακας. 440
 TP. ὅστις δὲ πόλεμον μᾶλλον εἶναι βούλεται—
 XO. μηδέποτε παύσασθ' αὐτόν, ὦ Διόνυσ' ἄναξ,
 ἐκ τῶν ὀλεκράνων ἀκίδας ἐξαιρούμενον.
 TP. κεῖ τις ἐπιθυμῶν ταξιαρχεῖν σοὶ φθονεῖ
 εἰς φῶς ἀνελθεῖν, ὦ πότνι', ἐν ταῖσιν μάχαις— 445
 XO. πᾶσχοι γε τοιαῦθ' οἶάπερ Κλεώνυμος.

Hamaker. 437 ξυλλάβοι RV Ald.: ξυλλάβῃ IB. 439 διαγαγεῖν Lent-
 ing: διάγειν RV: διάγειν με Ald. 441-458 Personarum vices sec. Dobraeum
 discripsi. 446 πᾶσχοι γε τοιαῦθ' R Ald.: πᾶσχοιτο τοιαῦταθ' V: πᾶσχοι

Melesippus ten years before, ἥδε ἡ ἡμέρα
 τοῖς Ἕλλησι μεγάλων κακῶν ἄρξει (Thuc.
 ii. 12).

437 ξυλλάβοι τῶν σχοινίων. Cf.
supr. 416, n.

439 διαγαγεῖν. The error of the
 MSS. is a common one. Thus *Vesp.*
 826, R alone gives εἰσάγω for εἰσαγάγω,
Plut. 406, V has εἰσάγειν for εἰσαγαγεῖν:
 conversely *Eg.* 282, for the necessary
 ἐξάγων (Porson) all MSS. read ἐξαγαγών
 (van Ijzeren, *de Vitiis*, p. 9). Kock
 (*Verisim.* p. 164) vainly attacks the
 aorist, and thinks διάγειν an explanation
 of διαπλέκειν. The impossible με, in-
 serted for metre's sake in Ald. and B, is
 typical of their method.

440 σκαλεύοντ' ἄνθρακας. Cf. *Ach.*
 1014, τὸ πῦρ ὑποσκάλενε. For the second-
 ary meaning involved, cf. the use of the
 cognate σκαλαθῆραι in *Ecccl.* 611.

441 *sqq.* Schol. δύο πρόσωπα ταῦτά
 φησιν, ὧν ὁ μὲν εὐχεται, ὁ δὲ ἕτερος
 ἀκούουσα τῇ εὐχῇ καταρῶμενος λέγει.
 Dobree saw long ago that this arrange-
 ment of the lines was right; but, with
 the exception of Richter and Herwerden,
 editors have continued to give the three-
 line prayers entire to Trygaeus and the
 Chorus alternately. Neil's note on the γε
 of *infr.* 446 (quoted *ad loc.*) may be said
 to settle the question.

441 ὅστις . . . βούλεται. See
 Goodwin, *M. T.* 467, for instances of the
 indic. in general suppositions.

442 Διόνυσ'. Cf. *supr.* 267, n.

443 ὀλεκράνων. "Funny-bones."
 Schol. observes that a wound there is

painful! The metre shows that ὀλ-, not
 ὠλέκρανον, is the true Attic form.

446 πᾶσχοι γε τοιαῦθ'. A good
prima facie case can be made out for
 Dindorf's τοιαῦτ' ἄτθ', on the double
 ground of V's reading and the apparently
 otiose or misplaced γε. But (1) whether
 the dittography το has expelled γε or not,
 it is clear that τοιαῦταθ' does not point
 to τοιαῦτ' ἄτθ' but to τοιαῦτά θ' (*metri*
gratia, absurdly), or τοιαῦτά γ', or
 τοιαῦθ': (2) of the nine places in *Aristo-*
phanes where the dissyllabic forms of
 τοιοῦτος (*i.e.* τοιαῦτ', τοιαῦθ') occur in
 iambs, the first syllable is twice long
 (*Plut.* 1125, *Th.* 399) and never neces-
 sarily short: (3) the vagueness added by
 ἄτθ' is out of place; (4) the γε (here as
infr. 452) has been shown by Neil, *Eg.*
 p. 189, to be quite regular. The first
 speaker gives the nominative, the second
 adds the verb, with γε. "These cases
 have the optative in the final clause,
 and are mainly parodies of prayers: it
 seems likely that religious services some-
 times took this form, the priest beginning
 the sentence and giving the subject of the
 prayer, and the congregation finishing it
 with the appropriate verb and wish.
 Plain cases are *Ar. Plut.* 180, KAP. ὁ
 Τιμοθέου δὲ πύργος ΧΡΕ. ἐμπέσοι γέ σοι,
Plat. Com. 173, 21: Α. σκόρπιος αὖ Β.
 παῖσιέ γέ σου τὸν πρῶκτὸν ὑπελθῶν"
 (Neil, *Eg.* l.c.). Cf. *infr.* 1074.

Κλεώνυμος. Put παρὰ προσδοκίαν, as in
Vesp. 19. The "fate in battle" looks
 like death until it is suddenly turned into
 the disgrace of the ῥίψασπις Cleonymus.

- TP. κεί τις δορυξὸς ἢ κάπηλος ἀσπίδων,
 ἢν' ἐμπολᾷ βέλτιον, ἐπιθυμεί μαχῶν,—
 XO. ληφθεὶς ὑπὸ ληστῶν ἐσθίοι κριθὰς μόνας.
 TP. κεί τις στρατηγεῖν βουλόμενος μὴ ξυλλάβοι, 450
 ἢ δοῦλος αὐτομολεῖν παρεσκευασμένος,—
 XO. ἐπὶ τοῦ τροχοῦ γ' ἔλκοιτο μαστιγούμενος.
 TP. ἡμῖν δ' ἀγαθὰ γένοιτ'. ἢ παιῶν, ἢ.
 XO. ἄφελε τὸ παῖεν, ἀλλ' ἢ μόνον λέγε.
 TP. ἢ ἢ τοίνυν, ἢ μόνον λέγω 455
 Ἐρμῇ, Χάρισιν, Ὠραισιν, Ἀφροδίτῃ, Πόθῳ.
 TP. Ἄρει δέ—
 XO. μὴ μὴ.
 TP. μὴδ' Ἐνναλίῳ γε—

τοιαῦθ' G: πάσχοι τοιαῦτ' ἀπ' Dind. 447 κεί Ald.: εἰ RV. 450 ξυλλάβη
 codd.: corr. Richter. 455 ἢ τοίνυν ἢ ἢ R: ἢ ἢ (?) τοίνυν ἢ ἢ V: corr.
 Bekk. 457 XO. Ἄρει δὲ μὴ; (μὴ. Bergk.) TP. μὴ. Bentl. 469 ἀγερ'

This hero, "the Aristophanic Falstaff" (Holden), is ridiculed chiefly on the grounds of his cowardice, bulkiness and greed. The most interesting passages about him are *Av.* 1475, *Nub.* 353, *Vesp.* 592, *Pax* 674, *Eg.* 1294.

447 *δορυξός*. That this is the correct form (though from *ξέω*) is shown by the metre of *infr.* 1260. Bentley proposed *δορυξοῦς* (*δορυξός* being given by Suidas, s.v., but *not* by V). The word does not seem to be found in classical Greek outside this play.

448 *ἐμπολᾷ*. "May drive a better trade." From this general meaning is derived the sense "buy," *supr.* 367, etc. Schol. renders by *πιπράσκη*, wrongly here, but see *infr.* 1201, n.

449 *κριθὰς μόνας*. Schol. ἀντὶ τοῦ μὴ ἀλφίτα, ἀλλ' αὐτὰς τὰς κριθὰς. The prepared meal was the greater delicacy. Cf. *Eg.* 1104, ἀλλ' ἀλφίτ' ἥδη σοι ποριῶ ἴσκειν (when an offer of *κριθαί* has been rejected). Cf. *Vesp.* 718. *μόνας* is also taken as (1) *ἀνευ ὅσου* (Blaydes); (2) "one by one" (Verrall).

450 *στρατηγεῖν βουλόμενος*. Schol. would take this as a hit at Alcibiades (cf. *supr.* 295, n.), but surely the next line, ἢ δοῦλος, shows that the sentiment is vague.

ξυλλάβοι. As to the ξυλλάβη of MSS. Neil (*Eg.* p. 189) says that "the imitation of ritual style may very well intend *ei* with

subj." But see *supr.* 437, cr. n.; the itacism is very common.

451 ἢ δοῦλος, κ.τ.λ. A few years later, on the occupation of Deceleia, more than 20,000 slaves deserted within a short time (Thuc. vii. 27).

452 ἐπὶ τοῦ τροχοῦ γ' ἔλκοιτο. It is strange that doubting editors (of whom Blaydes and Herwerden actually print the mere guess *στρεβλοῖτο*) should have missed the exact parallel in *Her.* i. 92, τὸν ἀνθρώπου . . . ἐπὶ κνάφου ἔλκων διέφθειρε. For γε see *supr.* 446, n.

454 ἀφэле τὸ παῖεν. The play on words is not brilliant, any more than if we replied to "Oh! how ripping!" by "None of your ripping, please!"

456 Χάρισιν, Ὠραισιν. Connected thus in Hesiod, *Op.* 75, etc.

Πόθῳ. For the connection with Aphrodite, cf. Aesch. *Supr.* 1040.

457 μὴ μὴ. The various arrangements of these words are all defensible, and invite thought rather than discussion. The order given by MSS. seems preferable, except that Trygaeus, not the Choryphaeus, is the officiating priest.

Ἐνναλίῳ. Distinguished from Ἄρης also in Soph. *Aj.* 179, though in the *Iliad* Ἐνναλίος is merely a further description of Ares. Cf. Aesch. *Theb.* 45, Ἄρη τ' Ἐννώ. See Jebb on Soph. *Aj.* l.c. and in Appendix, p. 222.

- ΧΟ. μή.
 ὑπότεινε δὴ πάς, καὶ κάταγε τοῖσιν κάλως.
 ΕΡ. ὦ εἶα.
 ΧΟ. εἶα μάλα. [στρ.
460
 ΕΡ. ὦ εἶα.
 ΧΟ. ἔτι μάλα.
 ΕΡ. ὦ εἶα, ὦ εἶα.
 ΤΡ. ἀλλ' οὐχ ἔλκουσ' ἄνδρες ὁμοίως.
 οὐ ξυλλήψεσθ' ; οἱ' ὀγκύλλεσθ'. 465
 οἰμώξεσθ' οἱ Βοιωτοί.
 ΕΡ. εἶα νῦν.
 ΤΡ. εἶα ὦ.
 ΧΟ. ἀλλ' ἄγετ' ὦ, ξυνανέλκετε καὶ σφῶ.
 ΤΡ. οὔκουν ἔλκω κἄξαρθῶμαι 470
 κἄπεμπίπτω καὶ σπουδάζω;
 ΧΟ. πῶς οὖν οὐ χωρεῖ τοῦργον;
 ΤΡ. ὦ Λάμαχ', ἀδικοῖς ἐμποδὼν καθήμενος.
 οὐδὲν δεόμεθ', ὦνθρωπε, τῆς σῆς μορμόνος.

ὦ ego: ἀγετον codd.: ἀγετε Dobr. ξυνανέλκετε Dobr.: ξυνέλκετον R vulg.:

458 ὑπότεινε. sc. τοὺς κάλως.
 "Make them taut."

κάταγε τοῖσιν κάλως. "Bring her in with the cables." He speaks of Peace as of a boat being hauled ashore. Not "funibus reduc exulem," as Herwerden.

459 ὦ εἶα. "Heave-ho!"

460 εἶα μάλα. "Heave again!"

462 ἔτι μάλα. Cf. *supr.* 53, n.

465 οἱ' ὀγκύλλεσθ'. "What side you put on!" Neil, on *Eg.* 224, has a luminous note on the "plebeian suffix -ύλλω" and the "coarse or comic meaning" which attaches to substantives and proper names ending in -ύλλος and the like. Following his excellent rendering of βδύλλειν (from βδεῖν) *Eg.* l.c.—"funk"—we may translate ἐξαπατύλλειν (*Eg.* 1144 and *Ach.* 657) by "swizzle," and ὀγκύλλεσθαι by some such slang phrase as is given above.

466 οἰμώξεσθ'. Cf. *Ach.* 1035; οἰμῶξε: *Ran.* 178, οὐκ οἰμώζεται;

Βοιωτοί. The Boeotians refused assent to the Peace of Nicias (Thuc. v. 17), chiefly because they were unwilling to restore Panactum to Athens (*id.* v. 36, 39).

469 ἄγετ' ὦ. There can be no certain restoration of this line. For the impossible duals, cf. *infr.* 1307, where MSS. give ἐμβάλλετον.

καὶ σφῶ. Schol. ὁ χορὸς πρὸς τὸν Ἑρμῆν καὶ Τρυγαῖον.

470-1 See *Intr.* p. 24.

472 χωρεῖ τοῦργον. Cf. χωρεῖ τὸ κακόν, *Niob.* 907, *Ran.* 1018, *Vesp.* 1483.

473 Lamachus is the firebrand of the *Acharnians* and the *Peace*, the two definitely pacific plays; in the three intermediate comedies he is not mentioned. The ridicule poured upon him in the *Acharnians* is never exactly contemptuous, and the posthumous references (*Thesm.* 841, *Ran.* 1039) are complimentary.

ἐμποδὼν καθήμενος. Cf. *Pherecr. fr.* 19 (quoted *infr.* 477).

474 μορμόνος. By παρά προσδοκίαν for Γοργόνος, as in *Ach.* 582, ἀλλ', ἀντιβολῶ σ', ἀπένεγκέ μου τὴν μορμόνα. It is surely unnecessary to follow Schol. (and Hesychius s.v. Γοργολόφας) in supposing that a Gorgon shield and crest were marks of the real Lamachus.

- ΕΡ. οὐδ' οἶδε γ' εἶλκον οὐδὲν ἀργεῖοι πάλαι 475
 ἀλλ' ἡ κατεγέλων τῶν τάλαιπωρουμένων,
 καὶ ταῦτα διχόθεν μισθοφοροῦντες ἄλφιστα.
 ΤΡ. ἀλλ' οἱ Λάκωνες, ὦγάθ', ἔλκουσ' ἀνδρικοῦς.
 ΕΡ. ἂρ' οἶσθ' ; ὅσοι γ' αὐτῶν ἔχονται τοῦ ξύλου,
 μόνοι προθυμοῦντ'· ἀλλ' ὁ χαλκεὺς οὐκ ἔῃ. 480

ξυνάλλετον V. 475 οὐδ' R: εἶδ' V: εἶ Ald. 481 οὐδὲν om. V (sec.

It is evident from *Lys.* 560—three years after the death of Lamachus—*θταν ἀσπίδ' ἔχων καὶ Γοργόνα τις κᾶτ' ὠνήται κορακίους*, that it was usual to credit a *miles gloriosus* with the possession of a Gorgon shield. In the *Acharnians*, Aristophanes had made great fun by bringing in Lamachus so equipped (574, 964, 1095, 1181), and this line is meant to remind the audience of a previous success, just as the word *παφλάζων*, *supr.* 314, serves to remind them of the *Knights*. For the apotropaic virtues of the Gorgoneion, see Miss Harrison, *Proleg. Greek Rel.*, p. 187 *sqq.*

475 Argos had been strictly neutral so far throughout the war, as they had been at the start (*Thuc.* ii. 9, *τούτοις δ' ἐς ἀμφοτέρους φιλία ἦν*). They had looked forward to the expiration of their thirty years truce with Sparta in this very year 421, and the Peloponnesian league which they then organised was certainly not in the interests of peace. It was not until the following year that they turned to an alliance with Athens.

εἶλκον . . . πάλαι. Cf. *supr.* 414, n.

476 ἀλλ' ἡ. "Except," "except that," a colloquial turn common after a negative in Aristophanes and Plato. It stands for *ἀλλὰ ἡ*, not *ἄλλο ἡ*, as the use of *ἀλλά* alone shows. Like the English "but," *ἀλλά* from being disjunctive became comparative: cf. *Hom. Od.* xii. 403, *οὐδέ τις ἄλλη | φαίνεται γαιδῶν, ἀλλ' οὐρανὸς ἡδὲ θάλασσα*. *ἡ* came to be used pleonastically after *ἀλλά*, perhaps from a feeling that *ἀλλά* was inadequate as a comparative conjunction. The Latin *nisi* *si* may perhaps be compared.

477 διχόθεν, κ.τ.λ. Cf. *Thuc.* v. 28, *οἱ τε Ἀργεῖοι ἀριστα ἔσχον τοῖς πᾶσιν, οὗ ξυναράμενοι τοῦ Ἀττικοῦ πολέμου, ἀμφοτέροις δὲ μάλλον ἐνσπονδοὶ ὄντες ἐκκαρπώσασμενοι*: *Pherecr.* (*fr.* 19) *ap.* Schol., *οὔτοι γὰρ ἡμῖν οἱ κακῶς ἀπολούμενοι | ἐπαμφοτερίζουσ' ἐμποδῶν καθήμενοι*.

ἄλφιστα, "barley-flour," was the proverbial "bread and cheese" (*Starkie on Vesp.* 301): cf. *Eg.* 1359, *οὐκ ἔστιν ὑμῖν τοῖς δικασταῖς ἄλφιστα, | εἰ μὴ καταγνώσθε ταύτην τὴν δίκην*: *Nub.* 106, *Vesp.* l.c. Also the proverb quoted by Suidas (*Bernhardy*, ii. p. 607), *ῥήματα ἀντ' ἀλφίτων* ("fine words butter no parsnips," *L. and S.*, s.v. *ῥήμα*), and *Herodas*, vii. 73 (*ἐρεῖς τι τάχ' ἀλφιτηρόν*, "don't name a starvation price."

479 ἂρ' οἶσθ' ; See *supr.* 371, note. The proximity of *ὅσοι* is a little awkward, but the added *γε* prevents ambiguity.

ὅσοι γ'. The restrictive force of *γε* with *οἶος*, *ὅσος*: *Lat.* *quidem* (*Neil, Eg. App.* I. p. 190).

479-80 ἔχονται τοῦ ξύλου . . . ὁ χαλκεὺς οὐκ ἔῃ. *Hermes* allows that the Laconians are pulling, but without much keenness; those who are really keen (*προθυμοῦνται*), viz. the prisoners from Sphacteria, cannot pull at all, being fast bound. In other words, though the Laconian government is negotiating for peace (*Thuc.* iv. 117, v. 15), only the prisoners themselves, who can take no part in politics, long for it ardently. The phrase *ἔχονται τοῦ ξύλου* is either purposely fanciful, the prisoners being represented as fondly clinging to the pillory which holds them fast, or is used to imply that they cannot *ἔχεσθαι τῶν σχοινίων*, like the rest. The fact that the relatives of the prisoners were most eager for peace (*Thuc.* v. 15) should not have led Herwerden to believe that the words could ever mean "*qui anti-lam-bάνονται τῆς ποδοκάκκης*, ut inde captivos liberent." ὁ χαλκεὺς is the smith who fettered the prisoners; thus *Schol.* rightly, *ὅτι ἐδέδεγτο καὶ περιέκειντο αὐτοῖς πέδιλα*.

Other views must be mentioned: (1) that *ὅσοι* *ἐχ.* τ. *ξ.* are the Spartan *ξυλοῦργοι*, whose interests demanded peace, ὁ χαλκεὺς, the armourers, whose trade would suffer (*Paulmier*, followed by

- TP. οὐδ' οἱ Μεγαρῆς δρῶσ' οὐδέν· ἔλκουσιν δ' ὅμως
γλισχρότατα σαρκάζοντες ὥσπερ κυνίδια,
ὑπὸ τοῦ γε λιμοῦ νῆ Δί' ἐξολωλότες.
- XO. οὐδὲν ποιούμεν, ὠνδρες, ἀλλ' ὁμοθυμαδὸν
ἅπασιν ἡμῖν αὐθις ἀντιληπτέον. 485
- EP. ὦ εἶα. [ἀντ.]
- TP. εἶα μάλα.
- EP. ὦ εἶα.
- TP. εἶα νῆ Δία.
- XO. μικρόν γε κινούμεν. 490
- TP. οὐκουν δεινὸν <κάτοπὸν ἐστίν,>
τοὺς μὲν τείνειν, τοὺς δ' ἀντισπᾶν;
πληγὰς λήψεσθ', ὦργεῖοι.
- EP. εἶα νῦν.
- TP. εἶα ὦ. 495

Cobetum). 491 κάτοπὸν ἐστίν supplevi (e Schol.): δῆτα τόδ' ἐστίν supplet Dind.

Richter and Blaydes). Those who thus reject the obvious almost disarm criticism, but it may be pointed out that ἔχ. τ. ξ. in such a sense is extraordinary Greek (Blaydes's parallels, *ὅσα τέχνης ἔχεται*, etc. being quite irrelevant, since the subjects are neuter); that τοῦ ξύλου should be τῶν ξύλων: that the usual sense of ξύλον in Ar. is wilfully set aside; and that ὁ χαλκεύς, to point the contrast of trades, should be ὁ δορυξός or the like (cf. *infr.* 544-549, 1209 *sqq.*). (2) That the prisoners are referred to in ὅσοι κ.τ.λ., but that ὁ χαλκεύς is Cleon. For this view Zielinski (*Gliederung der altatt. Kom.*, p. 66) refers to *Eg.* 469, ἐπὶ γὰρ τοῖς δεδεμένοις χαλκεύεται. But there the metaphor is purely accidental, the Chorus having urged the sausage-seller to outdo Cleon in the choice of a heavy-handed trade; indeed, the series is continued with *ξυγκροτοῦσιν* (471), so that χαλκεύεται cannot be a climax. A careful reading of *Eg.* 461-471 will make this clear. On the latter point see the admirable discussion of Ruppertsberg (*Über die Eirene*, pp. 11-13).

481-3 οἱ Μεγαρῆς, κ.τ.λ. For their state of famine, cf. *Ach.* passim. No doubt their straits were grossly exag-

gerated; at least, they would not vote for peace, when they found that Nisaea was not to be restored to them (*Thuc.* v. 17), and they rejected the peace of Nicias, when made.

482 σαρκάζοντες. "Grinning," "mouthing," with hunger. Hesychius: Σαρκάσας· μετὰ πικρίας ἢ ἡρέμα τὰς τῶν χειλέων σάρκας διανοίξας. The verb is thus used of the same physical act as *σσεσθῆναι* (σαίρειν), *infr.* 620, which is itself closely connected with σάρξ (originally a "muscle" in sing.). So in *Ran.* 966 the *σαρκασμοπιτυοκάμπτης* does not "sneer," but "grins" with malicious joy.

491 οὐκουν δεινόν. Probably two feet have been lost after these words, as the corresponding line 464 is a dimeter. It is quite conceivable that a monometer took its place here, but, as the Schol. is not given to amplifying such words as *δεινόν*, I have added *κάτοπὸν ἐστίν* from Schol. V, οὐ δεινὸν καὶ ἀτοπον, κ.τ.λ. (Since this note was written, Dr. Merry has published his *κάτοπον*, ὕμνων.)

493 πληγὰς λήψεσθ'. On the various forms supplied to *τύπτω* in its two senses, see Cobet, *V. L.* pp. 330-338, Rutherford, *N. P.* pp. 257-265.

- ΧΟ. ὥς κακόννοι τινές εἰσιν ἐν ἡμῖν.
 ΤΡ. ὑμεῖς μὲν γοῦν οἱ κιττῶντες
 τῆς εἰρήνης σπάτ' ἀνδρείως.
 ΧΟ. ἀλλ' εἴσ' οἱ κωλύουσιν.
 ΕΡ. ἄνδρες Μεγαρήs, οὐκ ἐς κόρακας ἐρρήσετε ; 500
 μισεῖ γὰρ ὑμᾶς ἡ θεὸς μεμνημένη·
 πρῶτοι γὰρ αὐτὴν τοῖς σκορόδοις ἠλείψατε.
 καὶ τοῖς Ἀθηναίοισι παύσασθαι λέγω
 ἐντεῦθεν ἐχομένοις ὅθεν νῦν ἔλκετε·
 οὐδὲν γὰρ ἄλλο δρᾶτε πλὴν δικάζετε. 505
 ἀλλ' εἴπερ ἐπιθυμεῖτε τήνδ' ἐξελκύσαι,
 πρὸς τὴν θάλατταν ὀλίγον ὑποχωρήσατε.
 ΧΟ. ἄγ', ὦνδρες, αὐτοὶ δὴ μόνοι λαβώμεθ' οἱ γεωργοί.
 ΕΡ. χωρεῖ γέ τοι τὸ πρᾶγμα πολλῶ μᾶλλον, ὦνδρες, ὑμῖν.
 ΧΟ. χωρεῖν τὸ πρᾶγμά φησιν· ἀλλὰ πᾶς ἀνὴρ προθυμοῦ. 510
 ΤΡ. οἷ τοι γεωργοὶ τοῦργον ἐξέλκουσι, κάλλος οὐδεῖς.

496 κακόννοι R (corr. e κακὸν οἱ): κακοὶ V: κακὸν εἰ Ald. ἡμῖν Suid.: ὑμῖν codd.

497 γοῦν Bentr.: οὖν codd. 498 ἀνδρικῶς codd.: corr. Bentr. 511 ἐκτελ-

496 κακόννοι. R and Suidas alone recognised this word. See cr. n. and Intr. pp. 35, 37, 38.

ἡμῖν. The first person is clearly required. For the confusion with ὑμῖν, see note on *supr.* 412.

497 μὲν γοῦν. The alternative correction μὲν νῦν (Lenting), which has found more favour, is unknown to comedy except in the difficult line, *Vesp.* 771 (Starkie, *Vesp.* p. 417).

ΚΙΤΤΩΝΤΕΣ. Schol. ἀπὸ μεταφορᾶς τῶν κνουςτῶν γυναικῶν. This strong word for "yearning" occurs also *Vesp.* 349.

498 σπάτ'. Indicative.

499 κωλύουσιν. Aristophanes keeps the long υ of the present tense in anapaests (*Av.* 463, *Lys.* 607), but shortens it in κωλύει at the end of an iambic line (*Eg.* 723, 972, *fr.* 100).

502 Cf. *supr.* 246-247. Such coarse, smelling stuff as garlic would drive a fair lady, like Peace, away. The idea of course is, "You nasty garlic-growers, the war is all your fault." See *Ach.* 526 *sqq.*

503 τοῖς Ἀθηναίοισι. We saw *supr.* 282, n. that the article is regularly omitted with the names of certain

peoples. Aristophanes has Ἀθηναῖοι without the article thirty-one times, with it nine times. Of these nine cases four are in foreign dialects, and three (this line and *Lys.* 1120, 1149) are excused because the reference is to the Athenians on the stage (Bachmann, *Conj.* pp. 44-45). Bachmann would emend *Lys.* 1145 (but there is no occasion, as the sentence is tragic) and 1229.

505 δικάζετε comes in with intentional absurdity of those pulling, though natural enough as an accusation against the Athenians generally.

507 "Edge off a little towards the sea." "Hoc vult dicere, quod olim Themistocles semper suadebat, ὅτι ἀνθεκτέα τῆς θαλάττης." Bergler.

508 αὐτοὶ δὴ μόνοι, i.e. without looking for help to scheming states and interested tradesmen. Cf. *infr.* 511, and Intr. p. 28.

509 χωρεῖ . . . τὸ πρᾶγμα. Cf. *supr.* 472, n.

511 τοῦργον ἐξέλκουσι. Two phrases appear to be blended, τοῦργον περαίνουσι and τὴν θεὸν ἐξέλκουσι. But Herwerden's ἐκτελοῦσι may be right.

- ΧΟ. ἄγε νυν, ἄγε πᾶς.
 ΕΡ. καὶ μὴν ὁμοῦ 'στιν ἦδη.
 ΧΟ. μὴ νυν ἀνῶμεν, ἀλλ' ἐπεν-
 τείνωμεν ἀνδρικότερον. 515
 ΕΡ. ἦδη 'στὶ τοῦτ' ἐκείνο.
 ΧΟ. ὦ εἶα νῦν, ὦ εἶα πᾶς.
 ὦ εἶα, εἶα, εἶα, εἶα, εἶα, εἶα.
 ὦ εἶα, εἶα, εἶα, εἶα, εἶα πᾶς.
 ΤΡ. ὦ πότνια βοτρυνόδωρε, τί προσείπω σ' ἔπος ; 520
 πόθεν ἂν λάβοιμι ῥῆμα μυριάμφορον,
 ὅτῳ προσείπω σ' ; οὐ γὰρ εἶχον οἴκοθεν.
 ὦ χαῖρ' Ὀπώρα, καὶ σὺ δ', ὦ Θεωρία.
 οἶον δ' ἔχεις τὸ πρόσωπον, ὦ Θεωρία.
 οἶον δὲ πνεῖς, ὡς ἡδὺ κατὰ τῆς καρδίας, 525
 γλυκύτετον, ὥσπερ ἀστρατείας καὶ μύρου.

οῦσι Herw. 513 Hermae tribuit G solus. 516 Hermae tribuit Blaydes.

513 καὶ μὴν "never takes γε when it introduces a new character on the stage, or when it marks a new sight or the like" (Neil, *Eg.* p. 193).

ὁμοῦ is more than the preceding ἐγγύς. Cf. *Eg.* 244-245, ἄνδρες ἐγγύς . . . ὁ κοινοῦτος δῆλος αὐτῶν ὡς ὁμοῦ προσκειμένων (Neil *ad loc.*).

516 ἦδη 'στὶ τοῦτ' ἐκείνο. "Here she comes:" cf. *supr.* 289, n. Other views are (1) "That's it, gently! gently!" (Schol.), (2) "Now for yo-ho again" (Paley). Peace is here drawn up, though the Chorus in their excitement continue the cry used during the pulling.

521 πόθεν ἂν with optative approximates to a despairing wish, like πῶς ἂν ; (*supr.* 68, n.), but is colloquial. Cf. *Eg.* 140, πόθεν οὖν ἂν ἔτι γένοιτο πώλης εἰς μόνος ; *fr.* 24.

μυριάμφορον is perhaps suggested by the thought of βότρυς. The husbandman in his exaggeration employs liquid, not linear, measure. Cf. *Vesp.* 481, τοῦτο γὰρ παρεμβαλοῦμεν τῶν τριχοεινίκων ἐπῶν.

522 ὅτῳ προσείπω σ'. For the subjunctive, see *supr.* 413, n. : Goodwin, *M. T.* 180. As πόθεν ἂν λάβοιμι is equivalent to a wish, προσείποιμ', adopted by Herwerden from Blaydes, is possible, though quite uncalled for.

εἶχον. Cf. *supr.* 142, n.

οἴκοθεν. "Of my own." This sententious use of οἴκοθεν and οἴκοι is mostly confined to tragedy and Pindar, but is found in the orators. Here there may be a further reference to the literal meaning, the ῥῆμα being spoken of as a commodity which Trygaeus might have brought in his pocket.

523 Ὀπώρα . . . Θεωρία. Schol. ὡς καὶ τούτων σὺν τῇ Εἰρήνῃ ἀνελθουσῶν ὑποτίθεται δὲ αὐτὰς ὡς πόρνας.

524 οἶον, i.e. ὡς ἡδὺ, as below. But the line is suspicious, having *homoioteleuton* with the preceding and *homoiarchon* with the succeeding line.

525 "And what sweet breath you send, to steal down so pleasantly into my heart." πνεῖς is not for ὄζεις (Blaydes), but in its most literal sense. When κατὰ defines the place "quo aliquid tendit," it always (in Aristophanes) depends on a verb compounded with the same preposition, except here and *Thesm.* 60 (probably corrupt), and in the phrase ὕδωρ κατὰ χειρός (Sobolewski, *Praef.* p. 132). Aristophanes would certainly not have written πνεῖς κατὰ τῆς καρδίας, but, having done with πνεῖς, he may quite fairly add ὡς ἡδὺ κατὰ τῆς καρδίας as an afterthought, with καταπνεύουσα present in his mind.

EP. μῶν οὖν ὅμοιον καὶ γυλίου στρατιωτικοῦ ;
 TP. ἀπέπτυσ' ἐχθροῦ φωτὸς ἔχθιστον πλέκος.
 τοῦ μὲν γὰρ ὄζει κρομμοξυρεγμίας,
 ταύτης δ' ὀπώρας, ὑποδοχῆς, Διονυσίων,
 αὐλῶν, τραγῳδῶν, Σοφοκλέους μελῶν, κιχλῶν,
 ἐπυλλίων Εὐριπίδου—

530

EP. κλαύσ' ἄρα σὺ

527 μῶν οὖν ὁμίλου Richter.

529 κρομμοξεργμίας Dobr.

531 τραγῳδῶν

526 ἀστρατείας καὶ μύρου. For the comical combination, cf. *Nub.* 1007, μίλακος ὄζων καὶ ἀπραγμοσύνης.

527 μῶν οὖν. The force of the οὖν in μῶν has been lost. Cf. *Plut.* 845, *Aesch. Cho.* 177, etc.

ὅμοιον is excessively awkward. Its presence is probably due to a repetition of certain letters in μῶν οὖν. In this case ὁμίλου (Richter) is no more probable than any other word.

γυλίου. The genitive (if we keep ὅμοιον) depends on (ὅμοιον) πνεῖ impersonal, understood from πνεῖς, the construction being then like ὄζει, *infr.* 529, except that here the second genitive (ἀστρατείας καὶ μύρου) is understood. "I take it, then, a soldier's knapsack doesn't smell like that" (of exemption, etc.): cf. *supr.* 180, n. For the γυλίου, cf. Schol. on *infr.* 788 (quoted *ad loc.*). Lamachus calls for his γυλίου, *Ach.* 1097. For the accent, cf. Chandler, *Greek Accentuation*, § 245.

528 Schol. quotes this line from the *Telephus* of Euripides, with τέκος for πλέκος. Every word is tragic. The parody is varied by Plato Com. 135, τὸ Σποργίλου κουρεῖον, ἐχθιστον τέγος. Somewhat similar is Eur. *Heracl.* 1006, ἐχθροῦ λέοντος δυσμενῇ βλαστήματα (parodied *Vesp.* 1160).

πλέκος. Cf. *Ach.* 454 (tragic). A poetical formation for the ordinary πλέγμα, as βλέπος for βλέμμα, πᾶγος for πᾶγμα, etc.

529 For the double genitive after ὄζει, cf. *Vesp.* 1058, οὐκ ἔτος τῶν ἱματίων ὀζήσει δεξιότητος. See notes on *supr.* 180, 527.

κρομμοξεργμίας. "Onion-heart-burn." Dobree's more natural -εργμίας cannot be maintained against the many examples quoted by Blaydes from Hippocrates and the grammarians of ὀξεργμία

(-μεῖν, -μῶδης, etc.). Cf. *Ar. fr.* 473, καὶ κρῖνον αὐτὴ μὴ μετ' ὀξεργμίας. The form is usually explained as due to vowel metathesis, but perhaps it is rather a case of vowel dissimilation. Adjectives in -us cling to their stem-vowel in composition: ὀξεργμία became ὀξεργμία, then by dissimilation ὀξεργμία.

For the smell of a γυλίου, cf. *Ach.* 1099-1101, where Lamachus calls for ἄλλες θυμῖται, κρόμμνα and θρίον τάρχους σαπρού.

530 Διονυσίων. The Διονύσια τὰ κατ' ἀγρούς is most in the writer's mind, as it followed close on the getting in of the vintage (ὀπώρα), with its hospitality (ὑποδοχή). Cf. *Ach.* 195, ὦ Διονύσια! | αὐταὶ μὲν ὄξουσ' ἀμβροσίας καὶ νέκταρος, *ib.* 202, ἄξω τὰ κατ' ἀγρούς εἰσιὼν Διονύσια.

531 τραγῳδῶν. Brunck's τραγῳδῶν (adopted by many editors) destroys the point. Great stress is being laid on the pleasure given by tragedy (both acting and chorus) in order to lead up to a hit at Euripides.

κιχλῶν. For the thrush as a favourite dish, see Thompson, *Glossary of Greek Birds*, p. 86. κιχλίξειν (*Nub.* 983, *fr.* 333) is "to live on the fat of the land." Cf. *infr.* 1149, 1195, *Ach.* 1007 *sgg.* For such an item thrust in between the two poets, cf. *Plut.* 190-192, an in-and-out series beginning ἐρωτος, ἄρτων, μουσικῆς, τραγημάτων.

532 ἐπυλλίων. The word is again applied to the phrases of Euripides in *Ach.* 398, *Ran.* 942. It is clearly equivalent to ῥήματα δικανικά, *infr.* 534 (see note). Not for ἱαμβεῖα, as Schol. on *Ach.* l.c., nor "versicles." ἔπος, like ῥῆμα, has in *Ar.* the three meanings, verse (line), word, and phrase, and the diminutives carry the force of the last meaning.

ταύτης καταψευδόμενος · οὐ γὰρ ἴδεται
αὕτη ποτηρὴ ῥηματίων δικανικῶν.

TP. κιττοῦ, τρυγοίπου, προβατίων βληχωμένων, 535
κόλπου γυναικῶν διατρεχουσῶν εἰς ἀγρόν,
δούλης μεθυούσης, ἀνατετραμμένου χοός,
ἄλλων τε πολλῶν κάγαθῶν.

EP. ἴθι νυν, ἄθρει
οἶον πρὸς ἀλλήλας λαλοῦσιν αἱ πόλεις

Brunck. 536 κόλπου codd.: κώμου, γυν. Hamaker: ἔχλου Blaydes: κόπρου,
γυν. Kock: βολῖτου, γυν. edd. Oxon. ἐς ἱπνόν Ald. (γρ. Schol.). 537

534 ῥηματίων, as in *Eg.* 216, *Vesp.* 668, are "telling catch-phrases of popular oratory" (Neil). Cf. *Ach.* 444: *Νυβ.* 943, ῥηματίουσιν καινοῖς . . . καὶ διανοταῖς.

535 κιττοῦ. The ivy is mentioned as sacred to Dionysus and an accompaniment of feasting. There need be no reference to the Dionysia; Trygaeus is here beginning a short sketch of country life.

536 κόλπου γυναικῶν. These words, though perhaps corrupt, are at least more possible than some of the corrections proposed. It is unlikely indeed that κόλπος, unaided by the context, refers to the carrying of dough, flowers, etc. in the bosom (Schol.), or to the awakening of desire (Paley); for the latter sense it is useless to compare *Lys.* 552, *Ecc.* 964, where the idea is fully worked out. But in the common sense of the hanging folds of the loose Greek dress it may be claimed that διατρεχουσῶν (which gives the cause of the fluttering) makes the picture as clear as it is pretty. Paley (who dallies with this view) compares Aesch. *Cho.* 29, πρόστερνοι στολμοὶ πέπλων. As to emendations, ἔχλου is feeble, and yet no better word (connected with γυναικῶν) has been proposed. Of those corrections where κόλπου is replaced by a word disjoined from γυναικῶν by a comma, κώμου is perhaps the best. κόπρου, cleverly defended by Kock (*Verisim.* p. 244) on the analogy of *Lys.* 1174, is one of the countless words which Aristophanes may have used. βολῖτου, to which the same criticism applies, is perfect palaeographically, κ=β being such a very common error (Cobet, *V. L.* p. 217), and π=ιτ being at least not a rare one (cf. *infr.* 745, cr. n.), but

one may doubt whether the singular would not mean a single ἀποπάτημα. (Constrast the proverb βολῖτου δίκη, Schol. *Eg.* 658, with the regular plural use.) Probably no importance is to be attached to the appearance of γυναικός in lemma of Schol. V.

διατρεχουσῶν. Probably "running across" (as *infr.* 838), not "racing one another" (δια- of rivalry).

ἀγρόν. Schol. V was familiar with the reading ἱπνόν, given by the Aldine. Kock (*Verisim.* p. 243) extracts from the two notes of Schol. (*q.v.*) the reading σταῖς φερουσῶν εἰς ἱπνόν. "The country" in colloquial Greek was ἀγρός (without the article) or οἱ ἀγροί. For details, see Bachmann, *Conj.* pp. 40-42, Starkie, *Vesp.* p. 218, Neil, *Eg.* 805.

537 Two doubtful blessings which would at least show that there was no lack. Editors follow Schol. in taking ἀνατετραμμένου as "inverted" (deliberately, when empty), but the word has no such meaning. On the other hand, it is the regular verb for "upsetting," e.g. τράπεζαν, ναῦν, πολιτεῖαν, ὄλβον, φρένα. There is probably no reference to the Χόες, the second day of the Anthesteria.

χοός. The evidence of metre is in favour of χοῶς, which is restored by the Oxford editors. In the accusative, χοᾶ is needed, *Ach.* 1203, *Eg.* 355, χοᾶς, *Ach.* 961, *Thesm.* 746: other instances (four of acc. sing., five of acc. plur., one of gen. sing.) are in doubtful position, the short forms being never required by metre. On the other hand, Χόες (which does not occur in Aristophanes) is undoubtedly correct (Meisterhans, *Gramm. Inschr.* p. 139, n. 1214).

539 Hermes points, not to the spectators, who are first noticed *infr.* 543,

διαλλαγεῖσαι καὶ γελῶσιν ἄσμεναι, 540
καὶ ταῦτα δαιμονίως ὑπωπιασμένοι
ἀπαξάπασαι καὶ κυάθους προσκείμεναι.
καὶ τῶνδε τοίνυν τῶν θεωμένων σκόπει
τὰ πρόσωφ', ἵνα γνῶς τὰς τέχνας.

TP. αἰβοῖ τάλας, 545
ἐκείνονι γοῦν τὸν λοφοποιὸν οὐχ ὄρᾳς
τίλλονθ' ἑαυτόν; ὁ δέ γε τὰς σμινύας ποιῶν
κατέπαρδεν ἄρτι τοῦ ξιφουργοῦ 'κεινουί.

EP. ὁ δὲ δρεπανουργὸς οὐχ ὄρᾳς ὥς ἡδεται 550
καὶ τὸν δορυξὸν οἶον ἐσκιμάλισεν;
TP. ἴθι νυν, ἄνειπε τοὺς γεωργοὺς ἀπιέναι.

TP. ἀκούετε λεῶ· τοὺς γεωργοὺς ἀπιέναι 555
τὰ γεωργικὰ σκεύη λαβόντας εἰς ἀγρὸν
ὥς τάχιστ' ἄνευ δορατίου καὶ ξίφους κάκοντίου·
ὥς ἅπαντ' ἡδὴ 'στὶ μεστὰ τάνθάδ' εἰρήνης σαπράς.
ἀλλὰ πᾶς χώρει πρὸς ἔργον εἰς ἀγρὸν παιωνίσας.
XO. ὦ ποθεινὴ τοῖς δικαίοις καὶ γεωργοῖς ἡμέρα,

χοός Suid.: χοῶς codd. 542 κυάθους G Suid.: κυάθοις R (negat Herw.), V
(negat Cobet). 547 κατέπαρδεν V. 554 ἀβρᾶς Bothe. 557 σ' B: γ' Ald.:

but to those members of the Chorus who represented different Greek states. See Intr. p. 28.

541 *i.e.* in the war.

542 κυάθους προσκείμεναι. The reading κυάθοις (general before Cobet) cannot be defended. We have here the passive of κυάθους προστίθεσθαι (quoted by Blaydes from Arist. *Probl.* ix. 12), and the same case is required. For the sense, cf. *Lys.* 444, κύαθον αἰτήσεις τάχα, and Schol. there and here.

544 αἰβοῖ τάλας. "Ugh! dear me! dear me!" So *Eq.* 957.

546 τίλλονθ' ἑαυτόν. "Tearing his hair." Cf. *Il.* xiv. 711, τὸν γ' ἄλοχός τε φίλην καὶ πότνια μήτηρ | τίλλέσθην. Schol. points out that the action is specially appropriate to a λοφοποιός.

δὲ γε. Cf. *supr.* 20, n.

549 ἐσκιμάλισεν. "Snapped his fingers at," but for the exact meaning see Schol. Cf. *Ach.* 444, ὅπως ἂν αὐτοὺς ῥηματίους σκιμαλίσω, "bamboozle." The tradesmen mentioned visit Trygaeus, *infra* 1197 and 1213.

550 ἄνειπε. Regularly used of public notices, whether in the market-place,

assembly, law-court or theatre. One might have expected the herald Hermes to make the proclamation himself. For the purpose of the order, see Intr. pp. 29-30.

551 ἀκούετε λεῶ. "Oh yes! oh yes! oh yes!" The regular beginning of notices: for this, and the acc. and infin. of peremptory proclamation (which is regular in public documents, *e.g.* *Dem.* 517), cf. *Av.* 448, *Ach.* 1000.

554 εἰρήνης σαπράς. The adjective is usually translated "mellow," ἱσαπρίας (οἶνος) being commended by Hermippus, *fr.* 82, ὄξει ἰων, ὄξει δὲ ῥόδων, ὄξει δ' ἱακίνθου. So Schol. and Photius (s.v.) guarantee the meaning "old," without any idea of rottenness, to σαπρός. But the fact that it is used *Plut.* 1086 of the musty lees of wine, τρυξ παλαιὰ καὶ σαπρά, makes this view difficult. Dr. Verrall, taking τάνθάδε as τὰ ἐν τῇ πόλει, translates "the city is all stocked with peace—gone bad," supposing that bitter jokes were made by the country people immured in Athens on the stale nature of the town supplies.

556 καὶ either has here its explana-

ἄσμενός σ' ἰδὼν προσειπεῖν βούλομαι τὰς ἀμπέλους·
τὰς τε συκάς, ἃς ἐγὼ ἔφυτευον ὦν νεώτερος,
ἀσπάσασθαι θυμὸς ἡμῖν ἐστι πολλοστῷ χρόνῳ.

TP. νῦν μὲν οὖν, ὠνδρες, προσευξόμεσθα πρῶτον τῇ θεῷ, 560
ἥπερ ἡμῶν τοὺς λόφους ἀφείλε καὶ τὰς Γοργόνας·
εἶθ' ὅπως λιταργιοῦμεν οἰκαδ' εἰς τὰ χωρία,
ἐμπολήσαντές τι χρηστὸν εἰς ἀγρὸν ταρίχιον.

EP. ὦ Πόσειδον, ὡς καλὸν τὸ στίφος αὐτῶν φαίνεται,
καὶ πυκνὸν καὶ γοργὸν ὥσπερ μᾶζα καὶ πανδαίσια. 565

TP. νῆ Δί', ἡ γὰρ σφῦρα λαμπρὸν ἦν ἄρ' ἐξωπλισμένη,

om. RV. 560 τῇ θεῷ πρῶτον V (sec. Cobetum). 562 λιταργιοῦμεν Ald.:
λιταργεῖομεν RV. 566 νῆ Δί' Ald.: νῆ τὸν Δί' RV. 568 ἐκ τῶνδ' ego: αὐτῶν

tory sense, or specialises the γεωργοί as a prominent class among "honest folk."

557 προσειπεῖν, "to salute," τὰς ἀμπέλους being παρὰ προσδοκίαν.

559 πολλοστῷ χρόνῳ. "After many a season." πολλοστός is an indefinitely large ordinal, lit. "the manyeth." Thus, just as χιλιοστὸν ἔτος is very large and χιλιοστὸν μέρος very small, so the force of πολλοστός depends on its being used with an integer or a fraction. Thus in a fragment of Cratinus II. (ap. Athen. xi. 460 F) we have πολλοστῷ δ' ἔτει | ἐκ τῶν πολέμων οἰκαδ' ἦκων, i.e. after many years. But οὐδὲ πολλοστὸν μέρος (common in the orators) is "not a hundredth part." πολλοστός could not be joined to χρόνος in the sense of "time," since time is not one of a series; it follows that χρόνος is here "season," as in Aesch. *Eum.* 964, παντὶ δόμῳ μετάκοινοι, | παντὶ χρόνῳ δ' ἐπιβριθεῖς.

561 λόφους . . . Γοργόνας. Cf. *supr.* 474, n.

562 ὅπως. Cf. *supr.* 77, n.

λιταργιοῦμεν. Schol. συντόνως δραμούμεθα. An obscure word, found also *Nub.* 1253, οὐκ οὐν ἀνύσας τι θάπτον ἀπολιταργίεις | ἀπὸ τῆς θύρας; No doubt it is a slang term; Merry suggests "skeddadle."

τὰ χωρία. "Our farms," as *Eg.* 1077, etc.

563 ταρίχιον. The diminutive is used ὑποκοριστικῶς (Athen. iii. 119 C). Salt fish was a very cheap form of food; cf. *Vesp.* 491, τοῦ ταρίχους ἐστὶν

ἀξιωτέρα, with Starkie's note. But at least it is to be χρηστὸν not σαπρὸν (*supr.* 529, n. fin.). The varieties and prices of τάριχος are discussed at great length by Athenaeus, iii. 85-90 (116 E-120 B).

565 "And compact, and dazzling, like barley-cake or feast of plenty." πυκνόν refers both to the close array and the closely-kneaded cake, γοργόν both to the shining implements and to the dazzling appearance of a good spread.

γοργόν is properly applied to eyes, "flashing," e.g. Aesch. *Theb.* 537, γοργόν δ' ὅμμι' ἔχων προσίσταται (with Verrall's note), *Pr.* 356, etc. The effect of the flashing on other eyes is often, as here, present; thus in Eur. *Andr.* 1123, γοργὸς ὀπλίτης ἰδεῖν, the full meaning is "a warrior in flashing arms, dazzling to behold."

566 λαμπρὸν ἦν ἄρ' ἐξωπλισμένη. "Makes a gleaming weapon." This difficult phrase is clearly suggested by tragedy, perhaps by the extant Aesch. *Theb.* 433, φλέγει δὲ λαμπὰς διὰ χερῶν ὀπλισμένη ("borne weapon-wise"). This inversion of ὀπλίεσθαι (contrast Eur. *Bacch.* 733, θύρσοις διὰ χερῶν ὀπλισμέναι) is made easier by the well-known adaptability of verbs in -ίζω, although it would not be possible to say ὀπλίζειν λαμπάδα in the sense required. ἐξωπλισμένη has hitherto been taken to mean "prepared," "decked out," but the comparison which runs through the whole passage demands ὄπλον in the sense of a "weapon." The procession is a στίφος . . . γοργόν—but of peace,

αἶ τε θρίνακες διαστίλβουσι πρὸς τὸν ἥλιον.
 ἢ καλῶς ἐκ τῶνδ' ἀπαλλάξειεν ἂν μετόρχιον.
 ὥστ' ἔγωγ' ἤδη 'πιθυμῶ καὐτὸς ἐλθεῖν εἰς ἀγρὸν
 καὶ τραινιοῦν τῇ δικέλλῃ διὰ χρόνου τὸ γῆδιον. 570
 ἀλλ' ἀναμνησθέντες, ὦνδρες,
 τῆς διαίτης τῆς παλαιᾶς,
 ἢν παρείχ' αὕτη ποθ' ἡμῖν,
 τῶν τε παλασίων ἐκείνων,

codd.: αὐτῶν ἂν ἀπολαύσειεν ἂν Kock.

582 ὦ φίλταθ', ὡς ἀσμένοισιν ἡμῖν

not war: the sun strikes upon the glittering—shovels; what a flashing weapon is the—mattock! The use of the adverbial neut. sing. adj. λαμπρόν (a rare construction, except in the case of a few common words, such as μέγα, πολύ, ταχύ) further points to tragedy; cf. Eur. *Supr.* 104, στενάξων οἰκτρὸν. (λαμπάς for λαμπρόν, from Aesch. l.c., would be too bold a suggestion).

ἦν ἄρ' shows that the military comparison strikes him now for the first time, though he might have thought of it long ago. Cf. *supr.* 22, *inf.* 819, Goodwin, *M. T.* 39.

567 θρίνακες. Hesych. θρίναξ· πτύον σίτον ἢ τρίανα. The θρίναξ is fully described and discussed by Miss J. E. Harrison in the *Hellenic Journal*, xxiii. (1903) pp. 303–307, where a drawing is given of a modern θυρνάκι (i.e. θρινάκιον), brought from Crete by Mr. R. C. Bosanquet. This is a wooden implement used for winnowing, with a long handle (40 inches) and a spade-shaped head, in which five teeth have been cut. Schol. Ven. on Hom. *Il.* xiii. 588 expressly distinguishes between the iron πτύον and the wooden θρίναξ, the latter being shaped like a hand—an excellent description of the θυρνάκι: but it is added that in Attica the general name πτύον is given to both. Miss Harrison further shows that both in ancient and in modern times the θρίναξ could have either three or five prongs. Applying Miss Harrison's researches to the present passage we notice at once that here the θρίνακες are of iron (διαστίλβουσι), not of wood; hence not only could the θρίναξ be called πτύον, but the iron πτύον could go by the less generic

name of θρίναξ, which was normally restricted to a wooden winnowing-shovel. One may, however, be permitted to doubt, on philological grounds, the derivation from τραινιο, however much it explains the facts.

διαστίλβουσι. For δια- showing the radiation of light, cf. διαλάμπειν, and Lat. internitere.

568 καλῶς ἐκ τῶνδ' ἀπαλλάξειεν. "Come off well from their help." For the verbal phrase, cf. Aeschin. *Ctes.* 158, οὐδεὶς πώποτε καλῶς ἀπήλλαξε Δημοσθένει συμβούλῳ χρησάμενος: Aesch. *Ag.* 1289, οὕτως ἀπαλλάσσουσιν ἐν θεῶν κρίσει: and for the preposition, Xen. *Mem.* iii. 13, 6, καὶ πῶς δὴ, ἔφη, ἀπήλλαχεν ἐκ τῆς ὁδοῦ; The MSS. are clearly wrong with αὐτῶν: all the force of ἀπό is expended adverbially in this phrase, and none is left to govern a case. Herwerden reads αὐτοῖς (for δι' αὐτῶν), but I submit that the correction in the text is preferable. Kock's emendation is fairly simple, but the soundness of ἀπαλλάξειεν is strongly supported by καλῶς.

μετόρχιον. Schol. τὸ μεταξὺ τῶν ὄρχων. Cf. μεταίχμιον, originally for τὸ μεταξὺ τῶν αἰχμῶν (Eur. *Phoen.* 1361).

570 διὰ χρόνου, "after all this time," is often sentimental, "as in old days," "for the sake of old times." Cf. *Plut.* 1055, βούλει διὰ χρόνον πρὸς ἐμὲ παῖσαι; So *Vesp.* 1252, *Lys.* 904.

τὸ γῆδιον. A playful term for τὸ χωρίον (*supr.* 562). For the contraction, cf. *supr.* 382, n.

573 αὕτη. Pointing to Peace, not to Theoria, though her virtues were enlarged on last, *supr.* 524–532.

574 παλασίῳ. Suidas gives παλαθίων, which has good authority else-

τῶν τε σύκων, τῶν τε μύρτων, 575
 τῆς τρυγός τε τῆς γλυκείας,
 τῆς ἰωνιάς τε τῆς πρὸς
 τῷ φρέατι, τῶν τ' ἐλαῶν
 ὧν ποθοῦμεν,
 ἀντὶ τούτων τήνδε νυνὶ 580
 τὴν θεὸν προσείπατε.

ΧΟ. χαίρε χαῖρ', ὡς ἀσμένοισιν ἦλθες, ὦ φιλτάτη. [ἀντ. β.
 σῶ γὰρ ἐδάμην πόθῳ,
 δαιμόνια βουλόμενος
 εἰς ἀγρὸν ἀνερπύσαι. 585

* * * * *
 ἦσθα γὰρ μέγιστον ἡμῖν κέρδος, ὦ ποθουμένη,
 πᾶσιν ὁπόσοι γεωρ—
 γὸν βίον ἐτρίβομεν.
 μόνη γὰρ ἡμᾶς ὠφέλεις. 590
 πολλὰ γὰρ ἐπάσχομεν
 πρὶν ποτ' ἐπὶ σοῦ γλυκέα

ἦλθες codd.: corr. Bergk: ὡς ἦλθες ἡμῖν ἀσμένοις, ὦ φιλτάτη Dind. 583 ἐδάμην
 G (V sec. Cobetum): ἐδάμην RV Ald. 584 βουλόμενος G solus: βουλό-
 μενοι RV Ald. 588 γεωργὸν Bothe: γεωργικὸν codd. 590 κῶφέλεις

where, but Hesychius recognises both forms. They were brick-shaped cakes of pounded figs (Phot. s.v.).

575 μύρτων. See *infra* 1154, n.

577 τῆς τ' ἰωνιάς, κ.τ.λ. "And the pansy-bed by the tank." Though the μέλαν Ἴον or violet may have grown in Attica, Ἴον (and ἰοστέφανοι Ἀθῆναι) probably refer as a rule to a larger many-coloured flower. Cf. Pind. *Ol.* vi. 91, Ἴων ξανθαῖσι καὶ παμπορφύροις ἀκτίσι.

For the form ἰωνιά, cf. ῥοδωνιά, κρινωνιά.

578 ἐλαῶν. Distinguished by the words ὧν ποθοῦμεν, as being the typical tree of Attica, the gift of Athene. Cf. Soph. *O. C.* 701. So Schol., rightly; Herwerden refers ὧν to the whole series.

582 For the metrical question on which the rearrangement of this line depends, see *supr.* 346, n.

ἀσμένοισιν. For the construction, cf. Soph. *Tr.* 18, ἀσμένη δέ μοι | ὁ κλεινὸς ἦλθε, and often. So Tac. *Agr.* 18, Quibus bellum volentibus erat.

583 σῶ πόθῳ. The possessive pronoun fills the place of an objective

genitive, σοῦ. Cf. Soph. *O. T.* 969, εἴ τι μὴ τῷ μὲν πόθῳ | κατέφθιθ' : Ter. *Phorm.* 1016, Neque neglegentia tua neque odio fecit tuo.

ἐδάμην. Two other forms of the aorist occur both in Homer and Tragedy — ἐδαμάσθην and ἐδμήθην.

587 ἦσθα γὰρ, κ.τ.λ. Another trochaic tetrameter is needed before (or after) this line to make the correspondence with *supr.* 349–350 and 388–389 complete. Richter, who would make 349 and 388 trochaico-cretics (see *supr.* 388, n.) repeats line 582 (χαίρε, χαῖρ', κ.τ.λ.) after ἀνερπύσαι.

588 γεωργὸν βίον. For the adjectival use of a substantive like γεωργός, cf. Eur. *Ion*, 1373, εἶχον οἰκέτην βίον, id. *El.* 993, τιμὰς σωτήρας ἔχοντες.

590 This verse should be a trochaic dimeter catalectic, if it is to correspond with *supr.* 353 and 392. See cr. n.

592 πρὶν ποτ'. "In days gone by." See note on πάλαι ποτέ, *supr.* 133. Cf. *Vesp.* 1063, πρὶν ποτ' ἦν, πρὶν ταῦτα (a quotation, like *Vesp.* 1074). Aristo-

καδάπανα καὶ φίλα.

τοῖς ἀγροίοισιν γὰρ ἦσθα χίδρα καὶ σωτηρία.

595

ὥστε σέ τά τ' ἀμπέλια

καὶ τὰ νέα συκίδια

τᾶλλα θ' ὀπόσ' ἐστὶ φυτὰ

προσγελάσεται λαβόντ' ἄσμενα.

600

ἀλλὰ ποῦ ποτ' ἦν ἀφ' ἡμῶν τὸν πολλὸν τοῦτον χρόνον

ἦδε, τοῦθ' ἡμᾶς δίδαξον, ὦ θεῶν εὐνούστατε.

EP.

ὦ λιπερνῆτες γεωργοί, τὰμὰ δὴ ξυνίετε

ῥήματ', εἰ βούλεσθ' ἀκούσαι τήνδ' ὅπως ἀπώλετο.

πρῶτα μὲν κακῶν γὰρ ἦρξε Φειδίας πράξας κακῶς.

605

ἡμᾶς μόνῃ Richter. 599 ὀπόσ' Bentl.: ὅσ' R: ὅσσ' V.

600 σε λαβόντ' Ald.

603 λιπερνῆτες Bentl. (e Diodoro): σοφώτατοι codd.

605 κακῶν γὰρ ἦρξε

phanes does not use *πρὶν* adverbially elsewhere; it was alien to the diction of comedy (Bachmann, *Conj.* pp. 47-48).

ἐπὶ σοῦ. "When thou wert with us." So commonly ἐφ' ἡμῶν, etc., "in our time." In Hom. *Il.* ix. 403 we have τὸ πρὶν ἐπ' εἰρήνης, which is the meaning here.

594 ἀδάπανα. The *dapes inemptae* of Virgil (*G.* iv. 133) and Horace (*Epod.* ii. 48). Cf. *Ach.* 33-36, τὸν δ' ἐμὸν δῆμον ποθῶν, | δς οὐδεπώποτ' εἶπεν, ἀνθρακας πρίω, | οὐκ ὄξος οὐκ ἔλαιον, οὐδ' ἦδει πρίω, | ἀλλ' αὐτὸς ἔφερε πάντα.

595 "Wheaten groats and life secure." For the combination, cf. *supr.* 526, n.; for χίδρα and peace, cf. *Eq.* 805, ἦν δέ ποτ' εἰς ἀγρὸν οὗτος ἀπελθὼν εἰρηναῖος διατρίψῃ, | καὶ χίδρα φαγῶν ἀναθαρρήσῃ. Schol. (both here and *Eq.* l.c.) differ as to whether χίδρα was made of wheat or barley; but Athenaeus xiv. 648 B, says, χίδρον δὲ ἐφθοῖ πυροί.

596 ἀμπέλια . . . συκίδια. Endearing diminutives, convenient for metrical reasons in a paenonic system.

600 προσγελάσεται. Cf. Aesch. *Eum.* 253, ὁσμὴ βροτείων αἱμάτων με προσγελᾷ: Lucr. i. 8, tibi rident aequora ponti.

λαβόντ' ἄσμενα. "Right glad to find thee." For the participle with ἄσμενος, giving the cause of pleasure, cf. Thuc. vi. 12, εἰ δέ τις ἀρχεῖν ἄσμενος αἰρεθεῖς παραινεί.

601 ἦν ἀφ' ἡμῶν. Instead of ἀπὸν ἀφ' ἡμῶν. For ἀπὸ, "away from," after a simple verb of rest, cf. Hom. *Il.* ii. 292,

μένων ἀπὸ ἧς ἀλόχοιο: Thuc. i. 7, ἀπὸ θαλάσσης ὥκισθησαν.

603 ὦ λιπερνῆτες, κ.τ.λ. The Scholiast tells us that Cratinus uses in the *Πυτίνῃ* a verse of Archilochus, ὦ λιπερνῆτες πολῖται, τὰμὰ δὴ ξυνίετε | ῥήματ', and Diodorus (xii. 40) quotes the present line as ὦ λιπερνῆτες γεωργοί, κ.τ.λ. Most editors keep σοφώτατοι, holding that Diodorus has fallen into a (very natural) misquotation. But (1) it is hard to deny that the pitying epithet is the more appropriate to the passage. σοφώτατοι is naturally used in the epirrhema of a parabasis, where the choryphaeus tempers reproof with compliment (*Nub.* 575, ὦ σοφώτατοι θεαταί, *Ran.* 700, ὦ σοφώτατοι φύσει): but Hermes, a character in the play, is on a different footing from an epirrhematising choryphaeus, and he shows no fear or favour (*infr.* 635-636, 641-645): (2) σοφώτατοι is particularly inappropriate with γεωργοί: (3) the substitution of a common for a rare word is a fruitful source of error, and here the common word could be at once supplied from the *Clouds*,—a play perhaps more familiar to copyists than even the *Plutus*; (4) the Scholia show no sign of σοφώτατοι, but they could scarcely have failed to remark on such a striking variation from Archilochus and Cratinus.

605 κακῶν γὰρ ἦρξε. Corrections of the unmetrical words αὐτῆς ἦρξε are very numerous. The simple transposition, ἦρξεν αὐτῆς (sc. ἀπολλυμένης), will con-

εἶτα Περικλῆς φοβηθεὶς μὴ μετὰσχοι τῆς τύχης,
 τὰς φύσεις ὑμῶν δεδοικῶς καὶ τὸν αὐτοδᾶξ τρόπον,
 πρὶν παθεῖν τι δεινὸν αὐτός, ἐξέφλεξε τὴν πόλιν,
 ἐμβαλὼν σπινθῆρα μικρὸν Μεγαρικῷ ψηφίσματος·
 κάξεφύσθησεν τοσοῦτον πόλεμον ὥστε τῷ καπνῷ 610
 πάντας Ἑλλήνας δακρῦσαι, τοὺς τ' ἐκεῖ τοὺς τ' ἐνθάδε.
 ὥς δ' ἅπαξ τὸ πρῶτον ἄκουσ' ἐψόφησεν ἄμπελος

Herw.: γὰρ αὐτῆς ἦρξε codd.: ἦρξεν αὐτῆς Bentl.: ἦρξεν αὐτῆς Seidler: ἦρξ' αὐτῆς Madvig: alii alia. 606 μετὰσχη τῆς δίκης Ald. 607 ἡμῶν R. 610 κάξεφύσθησεν Bentl.: ἐξεφύσθησε (add. γὰρ Ald.) codd.: ἐξεφύσθησ' οὖν Bury. 612 ἄκουσ' RV: ἤκουσ' Ald.: ἀφθεῖσ' Blaydes.

vince no one, though it carries the weight of Bentley's name. ἦρξεν αὐτῆς (Seidler) would be a quotation from tragedy; this proposal is justly popular (cf. Aesch. *Ag.* 1192, πρῶταρχον αὐτὴν, Eur. *Med.* 1372, ἦρξε πημονῆς), and far the best of those which aim at a slight alteration of αὐτῆς. Out of these mention should be made of ἦρξ' αὐτῆς (Madvig), which is scarcely so probable as Seidler's conjecture, εἰρξεν αὐτὴν (Blaydes, an improvement on Bergk's αὐτίχ' εἰρξε, which keeps the order of words, but cries aloud for an object), and ἐτάραξεν αὐτὴν (Ruppersberg, omitting γὰρ), which would not be a bad suggestion but for the rare division of the tribrach (see Starkie, *Vesp.* p. xliv. note 2). Corrections which introduce the nominative αὐτός are improbable, while Zielinski's κατήρξατ' αὐτῆς presupposes a theory of the play to which reference is made in Intr. p. 12, note 1. But all these suggestions introduce transposition without attaining anything like certainty; it is less violent to suppose that αὐτῆς itself was an adscript to κακῶν (Prof. Bury in *Hermathena*, xxvi. p. 96). Herwerden had previously put forward a conjecture embodying this view, and his order of words I adopt in preference to Bury's (Φειδίας κακῶν πράξας κακῶς). κακῶν is the one word which very frequently follows ἀρξαι (see instances of Blaydes, comm.), and the repetition κακῶν . . . κακῶς is pleasing. For the somewhat rare separation μὲν . . . γάρ, cf. *Plut.* 1205.

Φειδίας πράξας κακῶς. See a full and acute discussion in Dr. Merry's edition, *Introd.* iv.

607 τὸν αὐτοδᾶξ τρόπον. "Your

mad-dog temper." Cf. *Lys.* 687, γυναικῶν αὐτοδᾶξ ὠργισμένων.

608-9 Cf. *Ach.* 530-534, κάντευθεν ὄργῃ Περικλῆς οὐλύμπιος | ἥστραπτ' ἐβρόντα ξυνεκύκα τὴν Ἑλλάδα, | ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους, | ὡς χρή Μεγαρέας μήτε γῇ μήτ' ἐν ἀγορᾷ | μήτ' ἐν θαλάττῃ μήτ' ἐν ἡπείρῳ μένειν. But there Pericles is said to have acted because of the affront put upon Aspasia by the Megarians.

610 κάξεφύσθησεν. With Bergk's punctuation (full stop after πόλιν) no change is needed, but the swing of the lines suffers considerably. Also the inserted γὰρ of Ald. B and lemma of Schol. (see Intr. p. 44) shows that the pause was traditionally taken after ψηφίσματος. Words in *crasis* were constantly garbled by scribes (cf. Cobet, *V. L.* p. 139 sqq.), and the omission of καὶ when blended with another word was made easy by the prevalence of such forms of writing as κ' ἀξεφύσθησεν (Zacher-Velsen, *Eg.* p. xvii.). Thus *supr.* 447, RV have εἰ for κεῖ: *Ach.* 116, all MSS. but R have οὐκ for κοῦκ, *ib.* 515, οὐχι for κοῦχι, and *Ran.* 408 (an exact parallel) R has ἐξεῦρες for κᾶξηῦρες.

611 δακρῦσαι. The word is suggestive; in the metaphor the eyes water under the smart of smoke, but heartfelt tears were the result of the war. Cf. *supr.* 248-249, where garlic leads up to the same idea.

τοὺς ἐκεῖ. The Peloponnesians.

612 ἄκουσ'. "All against its will," "protesting." The word is anything but "ineptum" (Blaydes); it adds a very distinct touch to the sprightly personification of the vine, as ὑπ' ὀργῆς does to that of the cask in the next line. Both are in a bad temper, the one sulky

καὶ πίθος πληγείς ὑπ' ὀργῆς ἀντελάττισεν πίθῳ,
οὐκέτ' ἦν οὐδείς ὁ παύσων, ἦδε δ' ἠφανίζετο.

ΤΡ. ταῦτα τοίνυν μὰ τὸν Ἀπόλλω γ' ὅπεπύσμην οὐδενός, 615
οὐδ' ὅπως αὐτῇ προσήκοι Φειδίας ἡκηκόη.

ΧΟ. οὐδ' ἔγωγε, πλὴν γε νυνί. ταῦτ' ἄρ' εὐπρόσωπος ἦν,
οὔσα συγγενὴς ἐκείνου. πολλὰ γ' ἡμᾶς λανθάνει.

ΕΡ. καῖτ', ἐπειδὴ γινωσαν ὑμᾶς αἱ πόλεις ὧν ἤρχετο
ἡγριωμένους ἐπ' ἀλλήλοισι καὶ σεσηρότας, 620
πάντ' ἐμηχανῶντ' ἐφ' ὑμῖν, τοὺς φόρους φοβούμεναι,
κἀνέπειθον τῶν Λακῶνων τοὺς μεγίστους χρήμασιν.
οἱ δ' ἄτ' ὄντες αἰσχροκερδεῖς καὶ διειρωνόζενοι

616 ἡκηκόειν codd. 624 Πόλεμον ego: πόλεμον codd. 628 τὴν codd.: καὶ

and the other passionate. The conjecture ἀφθεῖσ' (adopted by Herwerden from Blaydes) goes far to weaken both lines. ἡκουσ' is not convincing. There was no particular news for the vine to hear; the verb sadly needs an object; and by making ἐψόφησεν and ἀντελάττισεν apodotic we weaken the climax of line 614.

ἐψόφησεν. "Crackled" under the flames, during the yearly raids of the Peloponnesians into Attica at the beginning of the war. Cf. *Ach.* 512, κάμοι γάρ ἐστ' ἀμπελία διακεκομμένα.

613 Schol. δηλοῖ τοὺς πίθους ὑπὸ τῶν πολεμίων κατὰγνυσθαι. Cf. *infr.* 703.

614 οὐκέτ' ἦν . . . ὁ παύσων. A somewhat stately expression, which does not belong to the ordinary language of Comedy, but it is quite in place in these didactic trochaics. Cf. *Soph. El.* 1197, οὐδ' οὐπαρήξων οὐδ' ὁ κωλύσων πάρα; *Aesch. Prom.* 27, ὁ λωφίσεων γὰρ οὐ πέφυκέ πω. For the idiom, see Goodwin, *M. T.* 826.

616 αὐτῇ προσήκοι. "Was related to her" will perhaps cover the two meanings. Trygaeus means only "was concerned with her," but the Chorus seize on the other meaning of προσήκειν, and imagine a family relationship.

ἡκηκόη. For this, the only correct form, see Rutherford, *N. P.* pp. 229-238, Starkie, *Vesp.* p. 417.

617 ταῦτ. Cf. *supr.* 414, n.

618 συγγενής. The Chorus speaks as if the carver of beautiful statues must have beautiful sisters and cousins. This is in the spirit of Johnson's parody of

Brooke, "Who drives fat oxen should himself be fat." In *Thesm.* 165-166 Agathon says of Phrynichus, αὐτὸς τε καλὸς ἦν καὶ καλῶς ἡμέσχετο· | διὰ τοῦτ' ἄρ' αὐτοῦ καὶ κάλ' ἦν τὰ δράματα.

πολλὰ γ' ἡμᾶς λανθάνει. A general reflection. "What a lot of things one fails to notice!"

621 ἐφ' ὑμῖν. Cf. *Ach.* 660, καὶ πάν ἐπ' ἐμοὶ τεκταίνεσθω.

τοὺς φόρους φοβούμεναι. Cf. *Thuc.* i. 99, αἰτίαι δ' ἄλλαι τε ἦσαν τῶν ἀποστάσεων καὶ μέγιστα αἱ τῶν φόρων καὶ νεῶν ἐκδειαί. But the bearing of φοβούμεναι is not very clear. The words are usually understood to imply fear of further taxation, but in that case the motives of the subject states in stirring up war are inexplicable. War would be sure to increase their burdens; they might revolt indeed and escape all tribute, but then they would not have acted originally through fear of increased taxation. Again, the sight of party strife at Athens (l. 620) could scarcely make the allies anticipate increase of tribute, since they could not know which party would prevail; if Pericles had been driven from power in 433-432 B.C., the position of the subject allies would no doubt have been improved. It seems more probable that the allies are represented as seriously alarmed at the amount to which the tribute had already risen, and at their own ἐκδειαί in regard to it, and that φοβούμεναι has no future reference. The article τοὺς makes for this view.

623 αἰσχροκερδεῖς. Applied again to the Spartans in *Eur. Andr.* 451 (in a

- τήνδ' ἀπορρίψαντες αἰσχροῦς τὸν Πόλεμον ἀνήρπασαν·
 κᾶτα τὰκείνων γε κέρδη τοῖς γεωργοῖς ἦν κακά· 625
 αἱ γὰρ ἐνθὺνδ' αὖ τριήρεις ἀντιτιμωρούμεναι
 οὐδὲν αἰτίων ἂν ἀνδρῶν τὰς κράδας κατήσθιον.
 ΤΡ. ἐν δίκη μὲν οὖν, ἐπεὶ τοι τὴν κορώνεον γέ μου
 ἐξέκοψαν, ἦν ἐγὼ 'φύτευσα κάζεθρεψάμην.
 ΧΟ. νῆ Δί', ὦ μέλ', ἐνδίκως γε δῆτ', ἐπεὶ κάμου λίθον 630
 ἐμβαλόντες ἐξμέδιμον κυψέλην ἀπώλεσαν.

Pors. κορώνων Ald.: κορώναιον RV. 629 φυτεύσας ἐξεθρεψάμην codd.: corr.
 Benti. 630 γε δῆτ' Benti.: δῆτ' RVΓ: δῆτ' γ' Ald. 631 ἐκμέδιμον Pors.

passionate attack on Sparta), οὐκ αἰσχρο-
 κερδεῖς; Schol. quotes an old oracle,
 ἡ φιλοχρηματία Σπάρταν ὀλεῖ, ἄλλο δὲ
 οὐδὲν (Plut. *Inst. Lacon.* p. 239 F).

δειρωνόξενοι. "Very tricky with
 strangers." The dislike felt by the
 Spartans towards foreigners was pro-
 verbial. Cf. Thuc. ii. 39 (Pericles con-
 trasting Athens with Sparta), οὐκ ἔστιν ὅτε
 ξενηλασίαις ἀπεργασμένον τινα ἢ μαθήματος
 ἢ θεάματος: Ar. *Av.* 1012. Here the
 ξένος is Peace, who after being enter-
 tained is rudely ejected. Intensive διὰ
 with non-material adjectives (an exten-
 sion of the physical δινυρος, δλεφθος,
 διάμεστος, διαλγής, etc.) is rare except
 where the adjective is formed direct
 from a verb (e.g. διαρκής, from διαρκέιν).
 But διαδέξιος (Herod.), "very propitious,"
 and διάδηλος may be compared.

624 τὸν Πόλεμον ἀνήρπασαν. The
 correctness of the capital letter will
 perhaps hardly be doubted. The Spar-
 tans drive out Εἰρήνην, and lay violent
 hands on Πόλεμος, whom they carry off
 to their city to fill her place. ἀναρπάξειν
 is specially used of kidnapping: cf. Eur.
Hērē. 454, ἀνῆρπασέν ποτε | ἡ καλλι-
 φεγγής Κέφαλον ἐς θεοῦς "Eos: Hom.
Od. xv. 427, etc. Editors, writing
 πόλεμον, have been driven to translate
 by "bel'um acriter susceperunt" or the
 like, though (as Herwerden admits) there
 is no authority for such a use of the
 verb.

625 τὰκείνων, i.e. τὰ τῶν μεγίστων
 τῶν Λακωνῶν (622).

τοῖς γεωργοῖς. Those of Laconia, the
 οὐδὲν αἰτίοι ἄνδρες of l. 627.

626 αὖ does not imply that the Pelo-
 ponnesians had used triremes; the Athe-
 nians retaliate with cruisers for the land

invasions they had suffered. Cf. Thuc.
 ii. 25 and 56.

627 ἂν . . . κατήσθιον. Cf. *supr.*
 67, n.

κράδας. Schol. κράδη εἶδος συκῆς. So
 Hesych.: κράδη· συκῆ.

κατήσθιον. A surprise for κατ-
 ἐκοπτον.

628 μὲν οὖν, of vigorous protest and
 correction. Cf. *Ran.* 612, 626, *Soph.*
O. T. 705, etc. The words objected to
 are οὐδὲν αἰτίων.

κορώνων. For the termination -ων,
 peculiar to figs and fig-trees, cf. *Ach.*
 802, φεβάλεως ἰσχάδας, and many more
 in Athen. iii. 75A-77A.

629 κάζεθρεψάμην. In his tender-
 ness Trygaeus adds to ἐφύτευσα (used
 either of a father or a planter) the dis-
 tinctly parental ἐξεθρεψάμην. Cf. Eur.
Med. 1349, οὐ παῖδας οὐς ἐφύσα κάζεθρε-
 ψάμην.

631 ἐξμέδιμον. Porson's ἐκμέδιμον
 is improbable. The evidence of inscrip-
 tions and papyri, though not of positive,
 is at least of negative value for literary
 Attic in such matters as the accommo-
 dation of consonants. It so happens
 that inscriptions do not show a case
 of ξξ (ἐκ, ἐγ) before a liquid, but we
 find that ξξ or ἐκ were the forms used
 before hard mutes (e.g. ξξπους and
 ἐκπους), and ξξ or ἐγ before the only
 soft mute which occurs (ξξ δακτύλων
 twice, ἐγ δακτύλων often). See Meister-
 hans, *Gramm.*, pp. 109, 158. This is
 fully enough to show that the rules
 applying to ξξ apply to ξξ also, ex-
 cept that in the case of the numeral the
 original ξξ may remain unchanged. As
 to the preposition, the evidence of in-
 scriptions for ἐγ and against ἐκ is over-

ΕΡ. κᾶτα δ' ὡς ἐκ τῶν ἀγρῶν ξυνήλθεν οὐργάτης λεώς,
τὸν τρόπον πωλούμενος τὸν αὐτὸν οὐκ ἐμάνθανεν,
ἀλλ' ἄτ' ὦν ἄνευ γιγάρτων καὶ φιλῶν τὰς ἰσχάδας
ἔβλεπεν πρὸς τοὺς λέγοντας· οἱ δὲ γιγνώσκοντες εὖ 635
τοὺς πένητας ἀσθενούντας κἀπορούντας ἀλφίτων,
τὴνδε μὲν δικροῖς ἐώθουν τὴν θεὸν κεκράγμασιν,
πολλάκις φανείσαν αὐτὴν τῆσδε τῆς χώρας πόθω,
τῶν δὲ συμμαχῶν ἔσειον τοὺς παχεῖς καὶ πλουσίους,

632 κἀνθάδ' Dobr. 633 ἐλάνθανεν Γ Ald. 640 φρονεῖ Ald.: φρονοῖ

whelming (Meisterhans, pp. 105-109), and the occurrence of *ἐγμανθάνοις* in the *Antiope* papyrus is very striking. In *Soph. O. T.* 1137, where MSS. give *ἐμμήνους*, the original reading was probably *ἐγμήνους*, as Γ and Μ are often confused in majuscules.

632 οὐργάτης λεώς, i.e. οἱ γεωργοί, the earliest sense of *ἐργα* being "tilled lands" or "agriculture." For the immigration of the country folk into Athens, see *Thuc.* ii. 14, 16-17. Neil on *Eg.* 224 points out that there is a kindly touch in the periphrasis, as *inf.* 921, *Ach.* 162, *Eg.* 1.c.

633 πωλούμενος. "Being bought and sold." The word implies betrayal for interested motives, not (like our slang use of "sold") mere deceit or disappointment. Cf. *Ach.* 374, *κἀνταῦθα λανθάνουσ' ἀπεμπολόμενοι*: *Soph. Phil.* 978, οἱμοι' πέπραμαι κἀπόλῳ': *Plaut. Bacch.* iv. 7, 16, *Nescis nunc venire te*.

634 γιγάρτων. Jocularly substituted for *βοτρυῶν*. *Schol.* is plainly romancing in the statement that farmers cut up grape-stones to eat with their dried figs.

ἰσχάδας. For the popularity and excellence of the Attic variety, see *Athen.* xiv. 67 (652 B-653 B), who quotes, among other things, from *Alexis*: *εἰσέβαινον ἰσχάδες*, | τὸ παράσημον τῶν Ἀθηναίων. Cf. *Ar. passim*.

636 ἀσθενούντας. "Needy." Cf. *Eur. Supr.* 433, δ τ' ἀσθενὴς | ὁ πλούσιός τε τὴν δίκην ἴσῃν ἔχει. The hardships here mentioned were by no means the usual lot of the Greek *πένης*, any more than of the Roman *pauper*; his condition of life (in contrast with that of the *πτωχός*) is defined in *Plut.* 552-554.

ἀλφίτων. Cf. *supr.* 477, n.

637 δικροῖς . . . κεκράγμασιν.

"With two-pronged — shrieks." The last word is suddenly substituted for *ξύλοις*, after the poet's manner. *Rutherford (N. P.* p. 310) quotes from *Timocles (Athen.* vi. 243 B), τὸν παραμασῆτην λαμβάνει δίκρον ξύλον—a forked stick. *Phrynichus* vouches for the form *δίκρον*.

638 πολλάκις φανείσαν. For the facts, cf. *supr.* 219, n. *fin.*, *inf.* 665, n. αὐτήν, "of her own accord," for αὐτομάτην. Cf. *Soph. O. T.* 341, etc.

639 ἔσειον . . . ἄν. "Kept on blackmailing." *Phot.* σείσαι· τὸ συκοφαντῆσαι, a gloss which is fully borne out by his quotations; *Ar. (fr.* 219), ἔσειον, ἦτον χρήματ', ἠπείλουν, ἐσυκοφάντουν, *Telecleides (fr.* 2), ἀλλ' ὅ πάντων ἀστῶν λῶστοι σείσαι καὶ προσκαλέσασθαι, | παύσασθε δικῶν ἀλληλοφάγων. The same sense is hinted at in a pun, *Eg.* 840, σείων τε καὶ ταράττων. The metaphor is obscure; *Photius* says "from shaking fruit-trees," and it is just possible that it is an extension of the supposed original meaning of *συκοφαντεῖν*.

παχεῖς. "Substantial." Neil's view, that "παχύς, 'bloated,' was the retort phrase used by the lower orders to the ὀλίγοι" (on *Eg.* 1139), rests on rather slender evidence. In the four instances found in *Herodotus* (v. 30, 77; vi. 91; vii. 156), οἱ παχεῖς is a perfectly complimentary term for the oligarchical party in different cities, chosen no doubt originally by themselves, to show that they had a real stake in their country. This Ionic title might afterwards have been used slightly at Athens, but the three instances quoted from *Aristophanes* do not show that it had any political significance. In *Eg.* 1.c., τούτων δς ἂν ἦ παχύς, | θύσας ἐπιδειπνεῖς, it happens to

αἰτίας ἂν προστιθέντες, ὡς φρονεῖ τὰ Βρασίδου. 640
 εἶτ' ἂν ὑμεῖς τοῦτον ὥσπερ κυνίδι' ἐσπαράττετε·
 ἡ πόλις γὰρ ὠχρίωσα κὰν φόβῳ καθημένη
 ἅττα διαβάλοι τις αὐτῇ, ταῦτ' ἂν ἡδιστ' ἦσθιεν.
 οἱ δὲ τὰς πληγὰς ὀρῶντες ἄς ἐτύπονθ', οἱ ξένοι,
 χρυσίῳ τῶν ταῦτα ποιούντων ἐβύνουν τὸ στόμα, 645
 ὥστ' ἐκείνους μὲν ποῆσαι πλουσίους, ἡ δ' Ἑλλάς ἂν
 ἐξερημωθείς' ἂν ὑμᾶς ἔλαθε. ταῦτα δ' ἦν ὁ δρῶν
 βυρσοπώλης.

TP.

παῦε παῦ', ὦ δέσποθ' Ἑρμῆ, μὴ λέγε,
 ἀλλ' ἔα τὸν ἄνδρ' ἐκείνον οὔπερ ἔστ' εἶναι κάτω·

RVf. Βρασίδου codd.: Βρασίδα Dobr. (Suid. s.v.). 643 ἅττα Fl.
 Christ.: ἅττ' ἂν codd. διαβάλοι R: διαβάλλοι V Ald. 644 ἐτύπτεθ'
 Hirschig. 645 ἐβύνουν Ald. 648 βυρσοπώλης Ald.: ὁ βυρσοπώλης RV.

be a demagogue who is to be "fattened up" for the table, and Neil's explanation of the inconsistency is at best problematical. In *Vesp.* 288, καὶ γὰρ ἀνὴρ παχὺς ἵκει | τῶν προδόντων τάπῃ Θράκης, the culprit would indeed be an oligarch, but παχὺς probably refers solely to his wealth (cf. *Eq.* 265, πλούσιος in a similar connection). In the passage before us, τοὺς παχεῖς καὶ πλουσίους is a single expression, "those who are rich, fat, and flourishing."

640 ὡς φρονεῖ τὰ Βρασίδου. Cf. *Vesp.* 474, ὦ μισόδημε καὶ μοναρχίας ἐραστά, | καὶ ξυνὼν Βρασίδα, and 288-289 (quoted in last note). It has been suggested that these passages refer to the prosecution of Thucydides for his failure to save Amphipolis; see Starkie on *Vesp.* 288.

φρονεῖ. For the objections to the form φρονοῖ, see Rutherford, *N. P.* p. 442, 599.

642 ἐν φόβῳ καθημένη. "Sitting helpless in terror." Blaydes finds difficulty in this phrase, but there need be none if we note that the words are not (as in the common phrase ἐν φόβῳ εἶναι) to be taken closely together, and that καθημένη means more than "sitting" (cf. Gildersleeve on Pind. *Ol.* i. 83).

643 διαβάλοι. Until the word ἦσθιεν comes as a surprise, διαβάλοι bears only its ordinary meaning, "whatever slanders any one tells her;" but at the end of the line we see that the first

verb suggests παραβάλοι, "whatever morsels any one throws her," referring to the κυνίδια of 641. We may translate, "whatever is thrown out." So in *Eq.* 262, διαλαβὼν has a hint at διαβαλὼν (if Casaubon's διαλαβὼν is right), and see *supr.* 279, note on ἀποστραφῆναι.

644 οἱ δέ. Taken up by οἱ ξένοι. ἐτύπονθ'. The change to ἐτύπτεθ' is quite unnecessary. The imperfect passive of τύπτω is beyond reproach (*Plut.* 1015), and the subject, οἱ διαβεβλημένοι, is understood without difficulty.

645 χρυσίῳ . . . ἐβύνουν τὸ στόμα. Cf. *Plut.* 379, τὸ στόμ' ἐπιβύσας κέρμασιν τῶν ρητόρων: Cratin. *fr.* 186. The phrase is even more natural in Greek than in English, owing to the habit of carrying money in the mouth (*Vesp.* 609, 791; *Av.* 503; *Ecc.* 818).

ἐβύνουν. "In usu erat βυνῶ, βύσω, ἐβύσα, . . . ut κυνῶ, κύσω, ἐκυσα." Cobet, *V. L.* p. 138. B Ald. give the unsupported form ἐβύνουν.

646 ὥστε is here followed by two clauses, which, though strictly parallel, are differently constructed. But ποῆσαι states a fact no less than ἐλαθε. The infinitive points out the natural result without definitely stating its occurrence; but the occurrence is distinctly marked by the indicative clause co-ordinated with the first. Cf. *Soph. El.* 780, ὥστ' οὔτε νυκτὸς ὕπνον οὔτ' ἐξ ἡμέρας | ἐμὲ στεγάζειν

- οὐ γὰρ ἡμέτερος ἔτ' ἔστ' ἐκείνος ἀνὴρ, ἀλλὰ σός. 650
 ἄττ' ἂν οὖν λέγῃς ἐκείνον,
 κεῖ πανούργος ἦν, ὅτ' ἔζη,
 καὶ λάλος καὶ συκοφάντης
 καὶ κύκηθρον καὶ τάρακτρον,
 ταῦθ' ἀπαξάπαντα νυνὶ 655
 τοὺς σεαυτοῦ λοιδορεῖς.
 ἀλλ' ὅ τι σιωπᾶς, ὦ πότνια, κατειπέ μοι.
 EP. ἀλλ' οὐκ ἂν εἴποι πρὸς γε τοὺς θεωμένους·
 ὀργὴν γὰρ αὐτοῖς ὦν ἔπαθε πολλὴν ἔχει.
 TP. ἢ δ' ἀλλὰ πρὸς σέ μικρὸν εἰπάτω μόνον. 660
 EP. εἴφ' ὅ τι νοεῖς αὐτοῖσι πρὸς ἔμ', ὦ φιλότατη.
 ἴθ' ὦ γυναικῶν μισοπορπακιστάτη.
 εἶεν, ἀκούω. ταῦτ' ἐπικαλεῖς; μανθάνω.
 ἀκούσαθ' ὑμεῖς ὦν ἔνεκα μομφὴν ἔχει.
 ἐλθοῦσά φησιν αὐτομάτη μετὰ τὰν Πύλῳ 665
 σπονδῶν φέρουσα τῇ πόλει κίστην πλέαν
 ἀποχειροτονηθῆναι τρὶς ἐν τῇ κκλησίᾳ.

658 εἴποιμι R. 663 εἰέν γ' Ald. 664 ἡμεῖς R. 672 κατέσπευδεν V.
 674 οὖν om. R. 675 ψυχὴν (om. γ') B.

ἡδύν, ἀλλ' ὁ προστατῶν | χρόνος διηγέ μ'.
 See Goodwin, *M. T.* 584.

650 σός. Hermes was officially
 ψυχοπομπός and χθόνιος. Cf. Soph. *Aj.*
 831, καλῶ θ' ἅμα | πομπάσιον Ἑρμῆν
 χθόνιον εὐ με κοιμίσαι. Hor. *Od.* i. 24,
 18, etc.

654 κύκηθρον καὶ τάρακτρον. Cf.
supr. 320, *Eg.* 691, ὁ Παφλαγῶν . . . καὶ
 ταράττων καὶ κυκῶν.

659 ὦν. The causal genitive after a
 verb or verbal phrase denoting anger is
 common in Sophocles, e.g. *Aj.* 41, χόλω
 βαρυνθεὶς τῶν Ἀχιλλείων ὀπλων.

660 ἀλλὰ πρὸς σέ. "To you any-
 how," an extension of the ἀλλά of appeal.
 Cf. Soph. *Trach.* 320, εἴπ', ὦ τάλαν',
 ἀλλ' ἡμῖν ἐκ σαντῆς, and Jebb on Soph.
O. C. 1276.

μικρόν. "Just a word or two;" cf.
Lys. 97, ὑμᾶς τοδὶ | ἐπερήσσομαι τι μικρόν:
 Eur. *Heracl.* 1018, παραινέσαι σοι
 μικρόν, Ἀλκμήνην, θέλω. Not "in a
 low voice" (Blaydes). The use of
 μέγα λέγειν (*Vesp.* 963, *Ach.* 103, etc.)
 does not justify this rendering. Blaydes
 takes μόνον as masc., comparing Eur.

Ion 1520. It seems to go rather with
 μικρόν, as ἐν μόνον, *Ach.* 477, *Plut.* 199.

661 ὅτι νοεῖς αὐτοῖσι. "How you
 feel towards them." For the dative,
 cf. Soph. *El.* 334, δηλώσαιμ' ἂν οἱ αὐτοῖς
 φρονῶ. The dative in these cases does
 not follow the simple verb; in Soph. l.c.
 the underlying meaning of οἷα φρονῶ
 is ὡς ὀργίζομαι, and, here that of ὅ τι
 νοεῖς is ὅ τι μέμφει: the construction is
 influenced by the sense.

662 μισοπορπακιστάτη. Cf. *supr.*
 304, μισολάμαχος, and for the comic super-
 lative *Vesp.* 923, μονοφαγίστατον, Plat.
Com. fr. 57, ἀρπαγιστάτον.

663 εἰέν. The last syllable is long,
 as *infr.* 1284, Aesch. *Cho.* 657. B Ald.
 insert γ', their usual remedy. For
 the possibly correct spelling εἰέν see Neil
 on *Eg.* 1078.

665-7 μετὰ τὰν Πύλῳ, κ.τ.λ. Cf.
 Thuc. iv. 41, οἱ δὲ Λακεδαιμόνιοι . . .
 ἐπρεσβεύοντο παρ' αὐτοὺς καὶ ἐπειρῶντο
 τήν τε Πύλον καὶ τοὺς ἀνδρας κομίζεσθαι.
 οἱ δὲ μεζύωναν τε ὠρέγοντο καὶ πολλάκις
 φοιτῶντων αὐτοὺς ἀπράκτους ἀπέπεμπον.
 Cf. *supr.* 212 s .

- TP. ἡμάρτομεν ταῦτ'· ἀλλὰ συγγνώμην ἔχε·
ὁ νοῦς γὰρ ἡμῶν ἦν τότ' ἐν τοῖς σκύτεσιν.
- EP. ἴθι νυν, ἄκουσον οἶον ἄρτι μ' ἤρετο· 670
ὅστις κακόνους αὐτῇ μάλιστ' ἦν ἐνθάδε,
χῶστις φίλος κᾶσπευδεν εἶναι μὴ μάχας.
- TP. εὐνούστατος μὲν ἦν μακρῷ Κλεώνυμος.
- EP. ποῖός τις οὖν εἶναι δοκεῖ τὰ πολεμικὰ
ὁ Κλεώνυμος;
- TP. ψυχὴν γ' ἄριστος, πλὴν γ' ὅτι 675
οὐκ ἦν ἄρ' οὐπὲρ φησιν εἶναι τοῦ πατρός.
εἰ γὰρ ποτ' ἐξέλθοι στρατιώτης, εὐθέως
ἀποβολιμαῖος τῶν ὅπλων ἐγίγνετο.
- EP. ἔτι νυν ἄκουσον οἶον ἄρτι μ' ἤρετο·
ὅστις κρατεῖ νῦν τοῦ λίθου τοῦ 'ν τῇ πυκνί. 680
- TP. Ὑπέρβολος νῦν τοῦτ' ἔχει τὸ χωρίον.

676 οὐπερ Bentl.: ὅπερ RV1: ὥσπερ Ald.

680 πυκνί Ald.

669 ἐν τοῖς σκύτεσιν. Put παρὰ προσδοκίαν for ἐν τῷ πολέμῳ or ἐν ταῖς ναυσίν. "Our minds were then wrapped up in the — tanned hides," i.e. we followed Cleon the tanner blindly. An extreme statement of his treatment of Spartan embassies is given *Eg.* 794–796. It is most unlikely that Schol. is right in supposing a reference to the proverb σκύτῃ βλέπειν (*Vesp.* 643), involving the further meaning, "we were afraid of a tanning" (from Cleon).

674 ποῖός τις . . . δοκεῖ; "What sort of reputation has . . .?" Cf. *Vesp.* 530, etc.

676 οὐπερ . . . τοῦ πατρός. Dobree (*Adv.* ii. p. 210) suspected τοῦ, but when the antecedent is drawn into the relative clause the article is regularly retained. Cf. *An.* 438, σὺ δὲ τοῦσδ' ἐφ' ὅσπερ τοῖς λόγοις ξυνέλεξ' ἐγὼ | φράσον: *Soph. O. C.* 907, etc. etc. The line merely leads up to the pun in ἀποβολιμαῖος, and does not imply that the father of Cleonymus was a brave man.

678 ἀποβολιμαῖος τῶν ὅπλων. "Depository of his arms": a pun on ὑποβολιμαῖος, a "supposititious" child. For Cleonymus as *ρίψασπις*, cf. *supr.* 446, n., *Nub.* 353, *Vesp.* 19 *sqq.*, 592, etc.

680 τοῦ λίθου τοῦ 'ν τῇ πυκνί. "The stone" was a special name for the βῆμα of the Pnyx: cf. *Eccl.* 87, ὑπὸ τῷ

λίθῳ τῶν πρυτάνεων καταντικρὺ, *Eg.* 956, λάρος κεκηνώς ἐπὶ πέτρας δημηγορῶν. Thus κρατεῖ τοῦ λίθου is equivalent to προστατεῖ τοῦ δήμου (cf. *infr.* 684), the unofficial title of προστάτης τ. δ. being given to the leader of the popular party for the time being; cf. *Eg.* 1128, *Thuc.* ii. 65, viii. 89, etc., *Arist. Ath. Pol.* xxviii. (a list of προστάται), ii. 2, etc. See Whibley, *Political Parties in Athens*, p. 51 *sqq.*

πυκνί. The later form πυκνί (B Ald.) is usually given by the majority of MSS.; e.g. *Eg.* 42, 165, 749, 751, *Eccl.* 243, 281, 283.

681 Ὑπέρβολος. We have no materials with which to "whitewash" Hyperbolus, but there is no need to take him at the valuation of Aristophanes and Plato Comicus. Indeed the bitterness of our poet, who attacks him in every extant play prior to his ostracism, is a kind of tribute to the demagogue. But Thucydides, however biased, commands respect when for once he uses strong language, viii. 73, μοχθηρὸν ἀνθρώπων, ὡστρακισμένον οὐ διὰ δυνάμεως καὶ ἀξιωματος φόβον ἀλλὰ διὰ πονηρίαν καὶ αἰσχύνην τῆς πόλεως. The strictures of the ancients are summarised by Holden, *Onomasticon*, s.v.; for a brief *apologia* see Dr. Hager in *Dict. Ant.* i. p. 819.

- αὕτη, τί ποιεῖς ; τὴν κεφαλὴν ποῖ περιάγεις ;
 EP. ἀποστρέφεται τὸν δῆμον, ἀχθεσθεῖς ὅτι
 αὐτῷ πονηρὸν προστάτην ἐπεγράψατο.
 TP. ἀλλ' οὐκέτ' αὐτῷ χρησόμεθ' οὐδέν, ἀλλὰ νῦν 685
 ἀπορῶν ὁ δῆμος ἐπιτρόπου καὶ γυμνὸς ὦν
 τοῦτον τέως τὸν ἄνδρα περιεζώσατο.
 EP. πῶς οὖν ξυνοίσει ταῦτ', ἐρωτᾷ, τῇ πόλει ;
 TP. εὐβουλότεροι γενησόμεθα.
 EP. τρόπῳ τίνι ;
 TP. ὅτι τυγχάνει λυχνοποιὸς ὦν. πρὸ τοῦ μὲν οἶν 690
 ἐψηλαφῶμεν ἐν σκότῳ τὰ πράγματα,
 νυνὶ δ' ἅπαντα πρὸς λύχνον βουλευόμεν.
 EP. ὦ ὦ,
 οἶά μ' ἐκέλευσεν ἀναπυθέσθαι σου.
 TP. τὸ τί ;
 EP. πάμπολλα, καὶ τὰρχαί' ἃ κατέλειπεν τότε.
 πρῶτον δ' ὅ τι πράττει Σοφοκλῆς ἀνήρετο. 695
 TP. εὐδαιμονεῖ· πάσχει δὲ θαυμαστόν.

684 οὕτω Cobet.

693 τὸ τί Reiske : τὰ τί codd.

694 κατέλειπεν V.

682 τὴν κεφαλὴν ποῖ περιάγεις ; Perhaps the statue was made with a loose head, which Hermes, who is standing close beside it, might turn with a string.

684 πονηρὸν προστάτην ἐπεγράψατο. Cf. *Eccl.* 176, ὁρῶ γὰρ αὐτὴν (sc. τὴν πόλιν) προστάταισι χρωμένην | αἰὶ πονηροῖς. Every metec had to be enrolled under a patron, and the term for this was προστάτην ἐπιγράφειν. In referring to the προστασία τοῦ δήμου, Aristophanes naturally uses language applicable to the more familiar προστάτης. Cf. *Ach.* 1095, ἐπεγράψον τὴν Γοργόνα, "you took the Gorgon for your patron" (of Lamachus): *Soph. O. T.* 411, ὥστ' οὐ Κρέοντος προστάτου γεγράψομαι.

687 τέως, "for the time," "as a temporary arrangement," the limit being clearly defined by line 686 (viz. till an ἐπίτροπος is found). So *infra.* 846, *Av.* 1689, "meanwhile" (till you come back again), *Eccl.* 707, "to fill up the time" (till they have finished), *Ran.* 989, "all the time" (till the talking is over), *Eur. Heracl.* 725 (till we reach the army).

For other uses of τέως see Jebb on *Soph. Aj.* 558.

περιεζώσατο. "Made a *shift* with him" (Merry). This surprise word is suggested by γυμνός.

690 λυχνοποιός. Cf. *Nub.* 1065, Ἐπέρβολος δ' οὐκ τῶν λύχνων (the lamp-market). *Eg.* 739, 1315.

691 ἐψηλαφῶμεν ἐν σκότῳ. Cf. *Plat. Phaed.* 99 B, ὃ δὲ μοι φαίνονται ψηλαφῶντες οἱ πολλοὶ ὥσπερ ἐν σκότῳ (Blaydes).

692 πρὸς λύχνον. Cf. *Vesp.* 772, ἡλιάσει πρὸς ἥλιον, *Lat.* ad lucernas. See the list given by Sobolewski (*Praep.* p. 171).

693 τὸ τί ; No reasonable defence of τὰ τί has ever been advanced.

694 "Heaps of questions—especially about the old state of things she left behind her years ago." τότε points, as so often in Thucydides, to an occasion in past time which will be readily remembered.

696 πάσχει δὲ θαυμαστόν. "But an extraordinary thing is happening to him." The full force of the present πάσχει must be taken, as we see from γίγνεται.

- ΕΡ. τὸ τί ;
 ΤΡ. ἐκ τοῦ Σοφοκλέους γίγνεται Σιμωνίδης.
 ΕΡ. Σιμωνίδης ; πῶς ;
 ΤΡ. ὅτι γέρων ὦν καὶ σαπρὸς
 κέρδους ἕκατι κἂν ἐπὶ ῥιπὸς πλέοι.
 ΕΡ. τί δαί ; Κρατίνος ὁ σοφὸς ἔστιν ;
 ΤΡ. ἀπέθανεν 700
 ὅθ' οἱ Λάκωνες ἐνέβαλον.
 ΕΡ. τί παθών ;

695 πράττοι Ald.

700 δαλ ΓC: δὲ RV Ald.

697 Σιμωνίδης. Schol. δοκεῖ πρῶτος . . . γράψαι ἄσμα μισθοῦ. See the whole note, and Arist. *Rhet.* iii. 2, 14. Court poets could scarcely escape the imputation of greed, at least at Athens.

698 γέρων ὦν καὶ σαπρὸς. Yet he lived sixteen years longer, and, according to tradition, composed the *Oedipus Coloneus* only shortly before his death.

699 κἂν ἐπὶ ῥιπὸς πλέοι. "Would even go to sea on a mat," i.e. would run any risk. Schol. (and Plut. *Mor.*, p. 405 B) quote a proverb, θεοῦ θέλοντος κἂν ἐπὶ ῥιπὸς πλέοι.

700 Κρατίνος. For his death, see next note. In the *Knights* (526-536) Aristophanes had enlarged on this poet's former greatness, and his pitiable, neglected condition in old age; two years later the old man had revenged himself in his play the *Πυτίνη*, which won the first prize against the *Clouds* of Aristophanes.

ὁ σοφός. "The poet." Cf. *infr.* 799, *Ran.* 883 (ἀγὼν σοφίας), Pind. *Ol.* i. 187, etc.

701 ὅθ' οἱ Λάκωνες ἐνέβαλον. As a matter of fact, the Spartans had not invaded Attica since 425 B.C., being afraid lest the prisoners taken from Sphacteria should be put to death. Now we know that Cratinus produced the *Χειμαζόμενοι* at the Lenaea of 425 B.C. (*Acharn.*, Arg. I.), and the *Πυτίνη* at the City Dionysia in 423 B.C. (*Nub.*, Arg. V.), πρὸς τῷ τέλει τοῦ βίου (Lucian, *Macrob.* 25). His death must therefore have occurred between April 423 and April 421 (in spite of Schol. to *Av.* 521). For he was certainly dead when these lines were written; Bergk's view of ἀπέθανεν, that it means "all the

life went out of him and he produced nothing great" after the first invasion, is an effort of despair. In the first place, the accusation is absurd, when Cratinus had scored a splendid triumph in 423 B.C., after which Aristophanes would not dare to repeat the sneers of *Eg.* 531-536; then a misleading answer is out of place, after the truthful information given about Hyperbolus and Sophocles; and, finally, such an ill-omened jest would not be popular with a Greek audience. It remains to discuss the brilliant hypothesis advanced by Cobet (*Obs. crit. in Plat. Com.*, pp. 87-95). He argues that the Λάκωνες of Plato Comicus must have been produced in 422 B.C., and that the feast described in a fragment of that play (*fr.* 69) ended in a drunken frolic, in which the banqueters "invaded" the scene, and among other riotous acts broke a cask of wine. Cratinus happened to die soon after, and Aristophanes suggests that such a waste of good liquor had caused the death of the bibulous old poet. Such a view can neither be proved nor disproved, but the chances are greatly against it. An impartial student of Plato's fragments will scarcely put his date of authorship so early as 422 B.C., in spite of Cobet's plea for the early date of the *Zeús Κακούμενος* (pp. 97-101); the banquet with which *fr.* 69 deals shows no signs of a riotous ending; and, as Cobet is fain to admit (p. 89), the words ὅθ' οἱ Λάκωνες ἐνέβαλον could only suggest Plato and his play if the scene had passed into a proverb. It seems reasonable to suppose that the little joke is fully explained by *supr.* 613, καὶ πίθος πληγῆς ὑπ' ὀργῆς ἀντελάκτισεν πίθῳ, taken in conjunction with the drunken habits of

ΤΡ.

ὅ τι ;

ὠρακιάσας· οὐ γὰρ ἐξηνέσχετο
 ἰδὼν πίθον καταγνύμενον οἴνου πλέων.
 χᾶτερα πόσ' ἄττ' οἶε γεγενῆσθ' ἐν τῇ πόλει ;
 ὥστ' οὐδέποτ', ὦ δέσποιν', ἀφησόμεσθά σου.

705

ΕΡ.

ἴθι νυν, ἐπὶ τούτοις τὴν Ὀπώραν λάμβανε
 γυναικα σαυτῷ τήνδε· κᾶτ' ἐν τοῖς ἀγροῖς
 ταύτῃ ξυνοικῶν ἐκποιοῦ σαυτῷ βότρυς.

ΤΡ.

ὦ φιλτάτῃ, δεῦρ' ἔλθ' καὶ δός μοι κύσαι.
 ἂρ' ἂν βλαβῆναι διὰ χρόνον τί σοι δοκῶ,
 ὦ δέσποθ' Ἑρμῇ, τῆς Ὀπώρας κατελάσας ;

710

ΕΡ.

οὐκ, εἴ γε κυκεῶν' ἐπιπίοις βληχωνίαν.

703 ὀρῶν B.

705 ἀφησόμεσθα (-εθα sec. Herw.)

R: ἀφεξόμεθα

(-εσθα Ald.) V² Ald.

711 καταγελάσας V.

712 εἰ κυκεῶνά γ'

Cratinus; Spartan invasions had wasted any quantity of wine, and Cratinus died of a broken heart in consequence. As to the dates of invasion, the poet makes an audacious anachronism to lead up to his joke; the audience know it, and know that he knows it, and may be trusted to laugh.

702 ὠρακιάσας. An obscure word for fainting, wrongly connected, even in ancient times, with ὠχρίαν. Cf. Moeris, s.v. It occurs also *Ran.* 481.

703 πίθον καταγνύμενον. Cf. *supr.* 613.

οἴνου. Aristophanes refers to the fondness of Cratinus for wine in *Eq.* 400, 534, and Cratinus himself in the *Πυτίνῃ* jokes at and glories in this characteristic; see Cratin. *fr.* 183, 187, 199. Cf. Schol. on *Eq.* 400, where the plot of the *Πυτίνῃ* is partly sketched; *Hor. Ep.* i. 19, 1-3; *Anon. ap. Athen.* ii. 39 C, καὶ ἐπνεεν οὐχ ἐνὸς ἀσκοῦ | Κρατίνος, ἀλλὰ παντὸς ὠδωδὺς πίθου.

704 πόσ' ἄττ'; Cf. *Ran.* 173, πόσ' ἄττα (σκενάρια); "how much luggage?" But in the line before us the interrogative form is merely idiomatic for a superlative; "and any amount of other things have happened." Cf. *Nub.* 1368, κἀνταῦθα πῶς οἶσθέ μου τὴν καρδίαν ὀρχεσθῆναι; *Ach.* 12, 24, etc.

708 βότρυς. Put παρὰ προσδοκίαν for τέκνα. Cf. *Ran.* 422, δὲ ἐπ' ἐπ' ἐπ' ὦν οὐκ ἔφυνε φράτερας: *Ach.* 225.

710 ἂρ' ἂν βλαβῆναι, κ.τ.λ. "Do you think that it would do me any harm to take autumn fruit after this long abstinence—into my arms?" The point lies in the difference of meaning between Ὀπώρα and ὀπώρα, and the substitution of κατελάσας for the expected ἐμπλήμενος. At first Trygaeus seems merely to be asking whether he may safely indulge his long-pent-up appetite for fruit, but the verb shows that he is meditating an attack on the goddess herself.

διὰ χρόνον with κατελάσας.

711 κατελάσας. Cf. *Ecc.* 1082, ποτέρας προτέρας οὖν κατελάσας ἀπαλαγωγῶ;

712 εἴ γε. It is pleasing to see that the Oxford editors have restored the order of words. In accordance with Porson's dictum, that εἴ γε conjoined is bad Greek, recent editors follow Bachmann in reading εἰ κυκεῶνά γ', and in altering *Plut.* 1202, which almost defies alteration. But there further remains *Nub.* 696, where RVA give εἴ γε χρή. The Aldine made the line scan by reading ἐνθάδ'· ἀλλ' εἴπερ γε χρή: a far more probable correction is that of the Oxford editors, ἐνγεταῦθ' for the impossible ἐνταῦθ' (RVAΘ). In *Eq.* 1350, Porson himself restored καὶ νῆ Δι' εἴ γε, which is accepted by Velsen. Instances from prose are collected by Sobolewski, *Praef.* p. 120, *Ast, Lex. Plat.* i. p. 601. The collocation is rare, because γε is

- ἄλλ' ὡς τάχιστα τήνδε τὴν Θεωρίαν
 ἀπάγαγε τῇ βουλῇ λαβών, ἡσπέρ ποτ' ἦν.
 ΤΡ. ὦ μακαρία βουλή σὺ τῆς Θεωρίας, 715
 ὅσον ῥοφήσει ζωμὸν ἡμερῶν τριῶν,
 ὅσας δὲ κατέδει χόλικας ἐφθὰς καὶ κρέα.
 ἄλλ', ὦ φίλ' Ἑρμῇ, χαῖρε πολλά.
 ΕΡ. καὶ σύ γε,
 ὠνθρωπε, χαίρων ἄπιθι καὶ μέμνησό μου.
 ΤΡ. ὦ κἀνθάρ', οἴκαδ' οἴκαδ' ἀποπετώμεθα. 720
 ΕΡ. οὐκ ἐνθάδ', ὦ τᾶν, ἔστι.
 ΤΡ. ποῖ γὰρ οἴχεται;
 ΕΡ. ὑφ' ἄρματ' ἐλθὼν Ζηνὸς ἀστραπηφορεῖ.
 ΤΡ. πόθεν οὖν ὁ τλήμων ἐνθάδ' ἔξει σιτία;
 ΕΡ. τὴν τοῦ Γανυμήδους ἀμβροσίαν σιτήσεται.
 ΤΡ. πῶς δῆτ' ἐγὼ καταβήσομαι;
 ΕΡ. θάρρει, καλῶς · 725
 τιμὸι παρ' αὐτὴν τὴν θεόν.

Bachmann. 715 βουλή σύ Bentr. (schol.): σὺ βουλή codd. 717 ῥοφήσει

generally held back to emphasise some later word: cf. ἀρά γε and ἀρα . . . γε (*supr.* 114, n.).

βλήχωνιαν carries on the *double entente*. A draught of penny-royal, says Hermes, will save Trygaeus from indigestion, but there is a reference to the sense which βλήχων (γλάχων) bears in *Lys.* 89. Penny-royal is an ingredient in the *κυκεῶν* for which Demeter asks, *Hom. h. Cer.* 209.

714 τῇ βουλῇ. Schol. ἡ γὰρ βουλή τὰς θεωρίας ἐξέπεμπε. Information on this point is curiously lacking, and Arist. *Ath. Pol.* tells us nothing.

716 Schol. ἐπὶ γ' γὰρ ἡμέρας ἐψηφίσαστο ἡ βουλή βούς θύειν. Cf. *Eq.* 656.

ῥοφήσει. The middle form is shown to be correct by *Vesp.* 814, where ῥοφήσομαι could not be altered. See Rutherford, *N. P.* pp. 392-393. For an exhaustive note on ῥοφεῖν, which is used of thick or hot liquids, see Neil on *Eq.* 51.

ἡμερῶν τριῶν. Cf. *supr.* 312, n. The familiar words emphasise the change from war to peace.

720 οἴκαδ' οἴκαδ'. Unnecessarily changed to οἴκαδ' αὐθις by Cobet.

722 "Yoked to the car of Zeus he bears along | The lightning-flame." Schol. ὁ στίχος ἐκ Βελλεροφόντου Εὐριπίδου. This would of course be said of Pegasus, and so the parody studiously worked out at the beginning of the play (see *supr.* 73-77, 135-136, 146-148, 154, 181) is completed by the apotheosis of the beetle-Pegasus.

ἀστραπηφορεῖ. Cf. Eur. *Bacch.* 3, ἀστραπηφόρῳ πυρί.

724 Γανυμήδους ἀμβροσίαν. Schol. ἀντὶ τοῦ τὴν κόπρον, οὗτος μόνος θνητὸς ἐν τοῖς θεοῖς.

726 τηδί. "This way," of place.

παρ' αὐτὴν τὴν θεόν. For the scenic question, see *Intr.* iii. *passim*. "Close by the goddess's side." For παρ' αὐτὴν in this sense, cf. *Av.* 390, *Ran.* 162 (Bachmann, *Conj.* p. 120). But Bachmann can scarcely be right in translating the words "juxta, praeter ipsam deae statuam." It is not for an actor to call attention to the lifelessness of Peace. The Schol. notices an objection, to the

ΤΡ.

δεῦρ', ὦ κόραι,

ἔπεσθον ἄμ' ἐμοὶ θάττον, ὥς πολλοὶ πάνν
ποθοῦντες ὑμᾶς ἀναμένουσ' ἐστυκότες.

ΧΟ.

ἀλλ' ἴθι χαίρων· ἡμεῖς δὲ τέως τάδε τὰ σκεύη παραδόντες
τοῖς ἀκολουθοῖσι δώμεν σφῶζειν, ὥς εἰώθασι μάλιστα 730
περὶ τὰς σκηνὰς πλείστοι κλέπται κυπτάζειν καὶ κακο-
ποιεῖν.

ἀλλὰ φυλάττετε ταῦτ' ἀνδρείως· ἡμεῖς δ' αὖ τοῖσι
θεαταῖς,

ἢν ἔχομεν ὁδὸν λόγων εἴπωμεν, ὅσα τε νοῦς ἔχει.

codd.: corr. Elmsl.

728 ἐστηκότες B.

732 φ'λαττε (adj. σὺ Ald.)

R¹ Ald. 733 ἔχωμεν V. λόγον R. νοῦς αὐτὸς ἔχει Ald. νοῦν Blaydes.

effect that Peace ought to remain in Heaven in place of War, and that she is not referred to again in the play. But her real place was on earth, except during times of war. Cf. *supr.* 665, 695, etc.

ὦ κόραι. Addressed to Opora and Theoria.

728 ἐστυκότες. Perhaps παρὰ προσ-δοκίαν for ἐστηκότες.

729 This is the only First Parabasis in Ar. from which the ἐπίρρημα and ἀντεπίρρημα are missing. Otherwise the scheme is complete, thus: κομμάτιον, 729-733, ἀνάπαιστοι or parabasis proper, 734-764, πνίγος or μακρόν, 765-774, ψδῆ, 775-795, ἀντψδῆ, 796-816. For Zielinski's division between the ἀπλᾶ and the Epirrhematic Syzygy, see his *Gliederung d. a. K.*, pp. 175-185.

ἀλλ' ἴθι χαίρων. A regular form for the beginning of the κομμάτιον. Cf. *Nub.* 510, *Eq.* 498, *Vesp.* 1009.

τὰ σκεύη. The agricultural implements with which the Chorus paraded (*supr.* 552, 566), and perhaps also the ropes, levers, mattocks, etc., used for the raising of the goddess (*supr.* 299). The Chorus need to be unencumbered and to have space for dancing.

731 τὰς σκηνάς. Here the dressing-rooms, waiting-rooms, etc., attached to the wooden building placed upon the orchestra as a background (Dörpfeld, *Griech. Theater*, pp. 283-284); but in *Thesm.* 658 the σκηναὶ are the tents of the women of the chorus.

κυπτάζειν. "To poke about," a

frequentative form of κύπτειν, as στεγάζειν of στέγειν. Cf. *Nub.* 509, τί κυπτάζεις ἔχων περὶ τὴν θύραν;

733 The metrical difficulty of this line has been much exaggerated; it amounts only to the testimony of the Scholia that the κομμάτιον contained five anapaestic tetrameters catalectic. Such a statement is worth little, if unsupported by internal evidence. But there is a good reason for the variation, viz., to mark definitely the end of the κομμάτιον, and allow the parabasis proper to start fair. Even where the metre of the κομμάτιον differs already from that of the parabasis proper, such changes are found; thus in *Nub.* 510-517 short anapaests give place to choriambics, and in *Vesp.* 1009-1014 to trochaics. In fact, the κομμάτιον is marked off by metre from the anapaests in every play except the *Acharnians* and *Thesmophoriazousae*, where it consists of two lines and one respectively, and can scarcely be called a κομμάτιον. The line itself is of course unimpeachable as a trochaic tetrameter; for the second foot, cf. *supr.* 310 (τὸν Πόλεμον ἐκζωπυρήσεται). The verse no doubt contains parody. The poetical use of ὁδὸς is affected by Euripides, and so might tempt our author; cf. *Phoen.* 911, ἀκούε δὴ νῦν θεσφάτων ἐμῶν ὁδόν, *Hipp.* 391, etc. The phrase ὅσα . . . νοῦς ἔχει may further be laughed at as unusual, and very possibly the words ὁδόν . . . ἔχει were an iambic line from Euripides. νοῦν, the correction of Blaydes, introduces a common phrase which is entirely out of harmony with ὁδὸν λόγων.

χοῖν μὲν τύπτειν τοὺς ραβδούχους, εἴ τις κωμωδοποιητὴς αὐτὸν ἐπῆναι πρὸς τὸ θέατρον παραβῆς ἐν τοῖς ἀναπαύσ-
τοις · 735

εἰ δ' οὖν εἰκός τινα τιμῆσαι, θύγατερ Διός, ὅστις ἄριστος κωμωδοδιδάσκαλος ἀνθρώπων καὶ κλεινότατος γεγένηται, ἄξιος εἶναι φησ' εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν. πρῶτον μὲν γὰρ τοὺς ἀντιπάλους μόνος ἀνθρώπων κατ-
έπαυεν

εἰς τὰ ράκια σκώπτοντας ἀεὶ καὶ τοῖς φθειρσὶν πολε-
μοῦντας · 740

τούς θ' Ἡρακλέας τοὺς μάττοντας, καὶ τοὺς πεικῶντας ἐκείνους

740 τοῖς V vulg.: τοὺς R solus.

734 τοὺς ραβδούχους. The presence of the "chucker-out" in the Attic theatre seems to be mentioned only here. Schol. says that certain *ραβδοφόροι* stood ἐπὶ τῆς θυμέλης, but of the θυμέλη we know nothing for certain. That such officers were often needed is evident from Plat. *Leg.* 700 c, Dem. 314, etc. See Haigh, *Attic Theatre*, p. 383. Dem. 572 seems not to have been quoted: *θέαν τινὸς καταλαμβάνοντος ἥψατο, ἐξείργων ἐκ τοῦ θεάτρου . . . τοῖς ὑπηρέταις ἐξείργειν εἰπεῖν (κύριος εἰ), οὐκ αὐτὸς τύπτειν.*

κωμωδοποιητὴς. More commonly referred to as κωμωδοδιδάσκαλος (*infr.* 737), since his duties as trainer and stage-manager were more within view of the public than his poetic labours.

735 πρὸς τὸ θέατρον, with παραβάς, "after coming forward to address the house." Cf. *Ach.* 629, οὕτω παρέβη πρὸς τὸ θέατρον λέγων ὡς δεξιὸς ἐστίν. *Eg.* 507, εἰ μὲν τις ἀνὴρ . . . ἡμᾶς | ἠνάγκαζεν λέγοντας ἔπη πρὸς τὸ θέατρον παραβῆναι. Blaydes perversely quotes these passages to show that πρὸς τὸ θ. goes with αὐτὸν ἐπῆναι: but *Ach.* l.c. is conclusive.

"θέατρον, 'the house,' the only meaning the word has in literature till well on in the fourth century B.C. (Wilamowitz, *Hermes*, xxi. 602)." Neil on *Eg.* 233.

736 Εἰ δ' οὖν εἰκός. "But if after all it's only right." The Schol. quotes as the original a rather disjointed couplet from Simonides: εἰ δ' ἄρα τιμῆσαι, θύγατερ Διός, ὅστις ἄριστος, | δῆμω Ἀθηναίων ἐξετέλεσσα μόνος.

740 ἐς τὰ ράκια σκώπτοντας. Aristophanes could not endure either the pathetic or the comical beggar. For the former, as the speciality of Euripides, see *Ach.* 415-449; the latter according to Schol. was a favourite character of Eupolis, against whom the whole attack is probably directed, as in *Vesp.* 56-60 (see Starkie, *ad loc.*). Such scenes were perhaps first suggested by the encounter between the beggars Irus and Odysseus (Hom. *Od.* xviii. 1-123), which caused the suitors to "throw up their hands and die of laughter" (*ib.* 100).

τοῖς φθειρσὶν πολεμοῦντας, i.e. engaging contemptible adversaries (cf. *infr.* 751, ἰδιώτας ἀνθρωπίσκους), unlike Aristophanes, who *θηρσὶ μεγίστους ἐπεχείρει* (*infr.* 752). The metaphor from vermin is no doubt suggested by ράκια.

741 τοὺς θ' Ἡρακλέας, κ.τ.λ. Cf. *Vesp.* 60 (ἡμῖν γὰρ οὐκ ἔστ' . . .) οὐθ' Ἡρακλῆς τὸ δεῖπνον ἐξαπατῶμενος. But in later plays Aristophanes himself makes capital out of the hero's appetite, e.g. *Av.* 1583-1604, *Ran.* 549-576. Cf. Eur. *Alc.* 747-772, Soph. *Tr.* 268, *ἦνικ' ἦν ὠνόμενος*. See Athen. x. 1-2 (411 A-412 A) for his ἀδηφαγία.

μάττοντας. Probably Heracles had recently been introduced as a baker into one of the comedies of Eupolis: thus in *Ar. Av.* 1689 he eagerly undertakes the duties of cook. But Schol. (who absurdly explains μάττειν by τὸ πολλὰ ἐσθλεῖν) says that Eupolis ἐποίησεν Ἡρακλέα πεικῶντα: perhaps the writer of this last note had a different reading.

ἐξήλασ' ἀτιμώσας πρῶτος, καὶ τοὺς δούλους παρ-
 ἔλυσεν 743
 τοὺς φεύγοντας κᾶζαπατῶντας καὶ τυπτομένους ἐπί-
 τηδες, 742
 [οὓς ἐξήγον κλάοντας αἰεὶ, καὶ τούτους οὐνεκα τοῦδί,]
 ὣν ὁ σύνδουλος σκώψας αὐτοῦ τὰς πληγὰς εἶτ'
 ἀνέροιτο, 745
 ὦ κακόδαιμον, τί τὸ δέρμ' ἔπαθες ; μῶν ὑστριχίς εἰσέβαλέν
 σοι
 εἰς τὰς πλευρὰς πολλῇ στρατιᾷ κἀδενδροτόμησε τὸ
 νῶτον ;
 τοιαῦτ' ἀφελὼν κακὰ καὶ φόρτον καὶ βωμολοχέματ'
 ἀγεννῇ,
 ἐπόησε τέχνην μεγάλην ἡμῖν κἀπύργωσ' οἰκοδομήσας

742-743 transposuit Bergk.
 Hamaker.

743 κατέλυσεν Ald.
 745 εἶτ' ἀνέροιτο Bentl.: ἐπ' ἀνέροιτο codd.

744 seclisut
 747 τὸ

743 ἐξήλασ' ἀτιμώσας. Not "indignantly drove from the stage" (Rogers), but "disfranchised and drove into exile." Having mentioned one penalty drawn from the language of politics (ἐξελαύνειν), the poet adds another (ἀτιμία), which was sometimes (by no means always) a concomitant of the first. Cf. Aesch. *Supr.* 643, οὐδὲ μετ' ἀρσένων | ψῆφον θειντ', ἀτιμώσαντες ἔριν γυναικῶν.

παρέλυσεν. "Cashiered," another political term. Cf. Thuc. viii. 54, Φρύγιχον . . . παρέλυσεν ὁ δῆμος τῆς ἀρχῆς, and often in the historians.

742 ἐπίτηδες. Since line 744 is almost certainly an interpolation, ἐπίτηδες is here followed as usual by ἵνα (cf. *infra* 931, *Eq.* 893, etc.). If the following line were sound, we should have to translate the word "merely for the sake of it," i.e. quite unnecessarily, in order to raise a laugh, and to compare Dem. (*Meid.*) 532, μηδ' ὑβρίξει μηδεὶς ἐξεπίτηδες.

744 οὓς ἐξήγον, κ.τ.λ. A clumsy conglomeration of adscripts. ἐξήγον is probably formed from a note on ἐξήλασε (perhaps ἐξέβαλε), while the end of the line clearly points, as Rutherford says, to a comment on ἐπίτηδες which ran καὶ οὐνεκα τούτου. Perhaps τούτου further

suggested τούτους. Difficulties presented by the line as it stands are (1) interference with the construction of ἐπίτηδες (see last note), (2) ἐξήγον, which cannot be defended by the use of ἐξίέναι, to enter the stage by one of the doors of the σκηνή. To "represent on the stage," in the general sense here required, is εἰσάγειν (cf. *Nub.* 546), (3) καὶ τούτους, by attraction for καὶ ταῦτα, cannot mean "and that too merely."

746 εἰσέβαλεν. This verb occurs also in *Ach.* 762 (in a Megarian speech) and (in a different sense) *Vesp.* 1056. Elsewhere Aristophanes uses ἐμβάλλειν, as *supr.* 631, 701, and very frequently (Bachmann, *Conj.* p. 80). For the metaphor, cf. *Ach.* 164, ὑπὸ τῶν Ὀδομάντων τὰ σκόροδα πορθούμενος, "they've looted my sprig of garlic."

748 κακὰ καὶ φόρτον go closely together. "Such vulgar nuisances," "such low ribaldry." Cf. Arist. *Eth. N.* iv. 8, 3, οἱ μὲν οὖν τῷ γελοίῳ ὑπερβάλλοντες βωμολόχοι δοκοῦσιν εἶναι καὶ φορτικοί. Blaydes explains κακὰ by "convicia," which seems less appropriate.

749 ἐπόησε. "Built us up a mighty art." Cf. Milton, *Lycidas*, "He knew | Himself to sing, and build the lofty rhyme." So "condo" in Latin. The idea of manual labour is continued in

ἔπεισιν μεγάλοις καὶ διανοίαις καὶ σκώμμασιν οὐκ ἀγορ-
αίοις, 750

οὐκ ἰδιώτας ἀνθρωπίσκους κωμῳδῶν οὐδὲ γυναικάς,
ἀλλ' Ἡρακλέους ὀργὴν τιν' ἔχων θηρσὶ μεγίστοις ἐπ-
εχείρει,

διαβὰς βυρσῶν ὄσμάς δεινὰς κἀπειλὰς βορβοροθύμους.
καὶ πρῶτον μὲν μάχομαι πάντων αὐτῷ τῷ καρχαρόδοντι,
οὗ δεινόταται μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτίνες
ἐλαμπον, 755

νῶτον Suid.: τὸν νῶτον RVΓ: τὰ νῶτα Ald. 752 ἐπιχειρεῖ Ald.

753 βαρβαροθύμους Bentr. (collato schol.): βαρβαρομήτους Mein. (coll. schol.). 754 καὶ . . . πάντων codd.: θρασέως ξυστάς εὐθὺς ἀπ' ἀρχῆς

Hamaker (c *Vesp.* 1031): δὴ 'μαχόμεν Richter. 755 ὧ δεινότεραι Kiehl.

τέχνην, which is used in a double sense.

κἀπύργωσ'. Cf. *Ran.* 1004, ἀλλ', ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σεμνά.

751 οὐκ ἰδιώτας ἀνθρωπίσκους. In *Vesp.* 1029 (if the line is sound) he goes further, claiming that mere men were too small game for him: οὐδ' . . . ἀνθρώποις φῆσ' ἐπιθέσθαι.

752 ἀλλ' Ἡρακλέους, κ.τ.λ. The passage from here to the end of 757 is found also in the *Wasps* (1030-1034), the only differences being that line 753 has no place there, and the counterpart of line 754 begins differently. It is generally supposed that the lines had "caught on" the year before; but such repetition cannot be paralleled from ancient drama. Moreover, in the *Wasps* the passage is awkwardly introduced by line 1029, which Cobet condemns on sufficient grounds, while in the *Peace* the connection is perfectly natural. In suggesting that they are an importation from the latter play to the former, one may point out that in RV the *Peace* precedes the *Wasps*.

Ἡρακλέους. The poet boldly compares himself to Heracles as "vindex terrae" (Ovid. *Met.* ix. 241) and destroyer of monsters. So Epicurus is pitted against the demigod in regard to the same functions by Lucretius (v. 22-36).

θηρσὶ. Dr. Merry's correction is convincing. τοῖσι μεγίστοις is here at the

best a weak antithesis to ἰδιώτας ἀνθρωπίσκους, but in *Vesp.* 1030 (unless one absolutely condemns the passage) it is impossible, since human beings have been excluded altogether in the line before.

753 διαβὰς, κ.τ.λ. This line preserves the comparison, ὄσμάς δεινὰς probably referring to the Augean stables, while διαβὰς and βορβοροθύμους suggest the toilsome journeys of Heracles.

βορβοροθύμους. "Muddy-tempered." Cf. *Eg.* 308, βορβοροτάραξι. The substitutions mentioned in cr. n. were inevitable.

754 πρῶτον μὲν. Nothing later answers this μὲν. Hamaker is possibly right in his restoration (see cr. n.).

καρχαρόδοντι. Cf. *supr.* 313, Κέρβερον, with the oracle from the *Knights* (313, n.). The thought of Cleon as Cerberus would first suggest the comparison with Heracles.

755 δεινόταται. The correction δεινότεραι is tempting, and the confusion is an exceedingly common one; but it is none the less striking that all MSS. in *Vesp.* 1032 agree on the superlative.

Κύννης. Schol. *ἐταῖρα ἐστίν· δῆλον δὲ ὅτι καὶ ἀναιδής*. Cf. *Eg.* 765. "There is also an intentional jingle, serving to suggest the κυνὸς ὄμματ' ἔχων of Hom. *Il.* i. 225" (Merry *ad Vesp.* 1032).

ἀκτίνες ἐλαμπον. These words, both highly poetical, are perhaps a quotation, but the whole description is Epic.

ἐκατὸν δὲ κύκλῳ κεφαλαὶ κολάκων οἰμωζομένων ἐλιχμῶντο
περὶ τὴν κεφαλὴν, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον
τετοκυίας,

φώκης δ' ὁσμὴν, Λαμίας ὄρχεις ἀπλύτους, πρωκτὸν
δὲ καμήλου.

τοιούτων ἰδὼν τέρας οὐ κατέδεισ', ἀλλ' ὑπὲρ ὕμῶν
πολεμίζων

ἀντεῖχον αἰεὶ καὶ τῶν ἄλλων νήσων. ὦν οὐνεκα νυνὶ 760
ἀποδοῦναί μοι τὴν χάριν ὑμᾶς εἰκὸς καὶ μνήμονας εἶναι.

καὶ γὰρ πρότερον πράξας κατὰ νοῦν οὐχὶ παλαιστρας
περινοστώων

παιδᾶς ἐπείρων, ἀλλ' ἀράμενος τὴν σκευὴν εὐθὺς ἐχώρουν,
παῦρ' ἀνιάσας, πόλλ' εὐφράνας, πάντα παρασχὼν τὰ
δέοντα.

756 κεφαλαὶ codd.: γλώτται Benti. ἐλιχμῶντο Ald.

758 καμήλου Ald.:

756 ἐκατὸν δέ, κ.τ.λ. This detail is probably first suggested by the thought of Heracles and the hundred-headed hydra, but the description is worked out on the lines of Hesiod's account of Typhoeus (*Theog.* 824): ἐκ δὲ οἱ ὤμων | ἦν ἐκατὸν κεφαλαὶ ὄφιος, δεινόλο δράκοντος, | γλώσσησι δυοφέρησι λελεγχ- μότες. The fact that Aristophanes is trying to out-Hesiod Hesiod explains the absurdity (an intentional one) of the heads licking round the head of Cleon, and disposes of Bentley's correction γλώτται.

κολάκων is παρὰ προσδοκίαν for ὄφειν, or, as in Hesiod, *i.e.*, ὄφιος (ὄφειος). οἰμωζομένων. Cf. *supr.* 2, n.

757 φωνὴν . . . χαράδρας. For Cleon's blustering tone, see note on *supr.* 314, and, for the metaphor here employed, cf. *Eg.* 137, κεκράκτης, Κυκλο- βόρον φωνὴν ἔχων, *Ach.* 381, κάκυκλοβόρει, *fr.* 636.

τετοκυίας. Aeschylean, as in *Ran.* 1059, ἴσα καὶ τὰ ῥήματα τίκτειν.

758 φώκης δ' ὁσμὴν. Cf. Hom. *Od.* iv. 442, φωκῶν ἀλιотρεφέων ὀλωτάτος ὀδμή (Schol.).

Λαμίας. Schol. ἄγριον . . . ζῶον καὶ δύσσομον καὶ ἀνήμερον. Didymus *ap.* Schol. has a long mythological note. Cf. *Vesp.* 1177, Hor. *A. P.* 340 (with Palmer's note).

759 πολεμίζων. "Doing battle." Sense and metre suggest this Epic word here, as *Nub.* 419, *Thesm.* 807.

760 καὶ τῶν ἄλλων νήσων. "And for the empire as well." This idiomatic use of ἄλλος is common in Greek from Homer onwards. Neil on *Eg.* 170 shows that αἱ νῆσοι often means "our empire."

762 πράξας κατὰ νοῦν. "When I won my desire," *i.e.* by gaining the first prize in 425 B.C. with the *Acharnians*, in 424 with the *Knights*, and in 422 with the *Wasps*.

παλαιστρας, κ.τ.λ. Cf. *Vesp.* 1025, οὐδὲ παλαιστρας περικωμάζειν πειρώων. The imputation is levelled against Eupolis (Schol. on both passages). See a very full note by Starkie on *Vesp.* 1026.

763 ἀράμενος τὴν σκευὴν. "Packed up my traps" (Merry), in a modest, business-like way. The metaphor is quite natural, and is not improved by imagining a reference to the stage-properties.

764 ἀνιάσας. The ι of ἀνίαν and ἀνι- αρός is always long in Homer and Sophocles, always short in lyric verse (Theognis) and in comedy, except ἀνιῶν, *Eg.* 349, where, as Neil suggests, the irregularity is probably due to a reminiscence of Soph. *Aj.* 266.

πρὸς ταῦτα χρεὼν εἶναι μετ' ἐμοῦ
καὶ τοὺς ἄνδρας καὶ τοὺς παῖδας·
καὶ τοῖς φαλακροῖσι παραινοῦμεν
ξυσπουδάξιν περὶ τῆς νίκης.
πᾶς γάρ τις ἐρεῖ νικῶντος ἐμοῦ
κάπὶ τραπέξῃ καὶ ξυμποσίοις,
φέρει τῷ φαλακρῷ, δὸς τῷ φαλακρῷ
τῶν τρωγαλίων, καὶ μὴ ἀφαίρει
γενναιοτάτου τῶν ποιητῶν
ἀνδρὸς τὸ μέτωπον ἔχοντος.
Μοῦσα, σὺ μὲν πολέμους ἀπωσαμένη μετ' ἐμοῦ [στρ.
τοῦ φίλου χόρευσον, 776
κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαίτας
καὶ θαλίας μακάρων· σοὶ γὰρ τὰδ' ἐξ ἀρχῆς μέλει. 780

καμίνου RVF. 759 ἡμῶν V. 774 ἀνδρὸς codd.: λαμπρὸν Dind. (collato schol.).

765 εἶναι μετ' ἐμοῦ. "Should take my part." Cf. *Av.* 1672, *Ach.* 661.

767 τοῖς φαλακροῖσι. Schol. καὶ τοῦτο εἰς ἑαυτὸν· φαλακρὸς γὰρ ἦν. Cf. *Eq.* 548, ἵν' ὁ ποιητὴς ἀπὲρ χαίρων, | φαιδρὸς λάμποντι μετώπῳ: *Niub.* 545, οὐ κομῶ (in a double sense): *Eupolis*, *fr.* 78, κάκείνους τοὺς Ἰππέας | συνεποίησα τῷ φαλακρῷ τοῦτῳ κἀδωρησάμην.

770 καπὶ τραπέξῃ, i.e. ἐν τῷ δέλνῳ. The Greek dinner and συμπόσιον were independent of one another, being separated by the removal of the tables and by the σπονδαί.

771 φέρε, κ.τ.λ. Paley compares *Juv.* v. 135, Da Trebio, pone ad Trebium; vis, frater, ab ipsis | Ilibus?

772 τρωγαλίων. The more usual form is τραγήματα (*Ach.* 1091, *Ran.* 510). The συμπόσιον began with a dessert of fruits, cakes and sweetmeats, eaten with wine. See Bekker, *Charicles*, p. 330 (ET 1895).

καὶ μὴ . . . ἔχοντος. "And refuse nothing to one who bears the brow of the very (ἀνδρὸς) noblest of our poets" (Verrall). It has been wrongly thought that the Scholiasts read λαμπρὸν for ἀνδρὸς. The adscript λαμπρὸν διὰ τὴν φαλακρότητα might indeed be a note either on λαμπρὸν or τὸ μέτωπον, but Schol. R, with the one word λαμπρὸν

(not γρ. λαμπρὸν), shows that both notes refer to τὸ μέτωπον. Schol. clearly mis-translated, "the man with the forehead." The older editors make γενναιοτάτου depend on ἀφαίρει, not seeing that the advantage is to accrue to the φαλακροῖ generally, from their likeness to the poet; moreover, with this beginning we must either take line 774 as Schol. or read λαμπρὸν. All editors now follow Holden, who gives the order of words thus, καὶ μὴ ἀφαίρει ἀνδρὸς ἔχοντος τὸ μέτωπον γενναιοτάτου τῶν ποιητῶν. But τοῦ is then needed before γενναιοτάτου.

775 "Die Oden beginnen sehr feierlich, lenken aber dann ἀπροσδοκῆτως auf Karkinos und Melanthios ein." Ziellinski, *Glied. d. a. K.* p. 179. So in the *Acharnians* the ᾠδὴ of the first parabasis (665), though beginning with an appeal to the Muse, passes on at once to topical matters.

Μοῦσα, σὺ μὲν, κ.τ.λ. Schol. merely states that the πλοκή is Stesichorean, but probably most of the words down to μακάρων are from the Oresteia of Stesichorus, as are those which commence the antistrophe. Perhaps Aristophanes inserts only πολέμους ἀπωσαμένη, or even only πολέμους.

πολέμους ἀπωσαμένη. Cf. *Bacchylides*, v. 188, φθόγον ἀμφοτέραισιν | χερσὶν ἀπωσάμενον.

ἦν δέ σε Καρκίνος ἐλθὼν
 ἀντιβολῇ μετὰ τῶν παίδων χορεῦσαι,
 μήθ' ὑπάκουε μήτ' ἔλ- 785
 θης συνέριθος αὐτοῖς,
 ἀλλὰ νόμιζε πάντας
 ὄρτυγας οἰκογενεῖς, γυλιαύχενας ὀρχηστὰς
 ναννοφουεῖς, σφυράδων ἀποκνίσματα, μηχανοδίφας. 790
 καὶ γὰρ ἔφασχ' ὁ πατήρ ὃ παρ' ἐλπίδας

783 ἀντιβολεῖ R (et V sec. Cobetum).

785 ὑπάκουε Bentl.: ὑπακούσης codd.

782 Carcinus and his sons come in for plenty of contemptuous treatment from Aristophanes; see the following notes. Schol. on *Vesp.* 1502 mentions four sons, but the words ὁ μέστος (*Vesp.* *l.c.*) seem to show that there were three only, as says Schol. here and on *Nub.* 1261.

784 χορεῦσαι. Dancing was the chief accomplishment of the Crab family. Cf. *Vesp.* 1501-1515.

786 συνέριθος. "Handmaiden," as of arts in Plato (*Rep.* 533 D, *Legg.* 889 D). All the earlier instances of this word are conscious repetitions of the playful use found in Hom. *Od.* vi. 32, but Alexandrian and later writers falsely connected it with ἔριον.

788 ὄρτυγας. The quail is chosen as being tiny and quarrelsome, as Schol. explains. For quail-fighting at Athens, see Bekker, *Charicles*, p. 77 (ET 1895). The added οἰκογενεῖς is depreciatory, implying pugnacity on a small and inglorious scale, as in the case of the ἐνδομάχας ἀλέκτωρ of Pind. *Ol.* xii. 14, and perhaps the ἐνολκίος ὄρνις of Aesch. *Eum.* 866.

γυλιαύχενας. Schol. μακροτραχήλους· γύλιος γὰρ πλέγμα ἐστὶ στρατιωτικὸν ἐπίμηκες, τοῦτεστιν εἰς δὲ λήγον. Another note says αὐχένας οὐκ ἔχοντας, καθάπερ ὁ γύλιος, while Schol. *infr.* 864, implies the rendering (Rutherford *ad loc.*), "With wallets, i.e. tumours, on their necks."

789 ναννοφουεῖς. Cf. *Vesp.* 1510, ὁ πιννοτήρης . . . ὁ μικρότατος.

790 μηχανοδίφας. "Searchers-out of stage devices." Schol. tells us that Xenocles, the tragic poet among the sons, was fond of introducing the supernatural into his plays, and quotes from Plat.

Com. (*fr.* 134), Ξενοκλῆς ὁ δωδεκαμήχανος, ὁ Καρκίνου παῖς τοῦ θαλαπτόου. In *Thesm.* 441, Ξενοκλῆς ὁ Καρκίνου is named (as an orator), and in *Ran.* 86, *Thesm.* 169, a tragedian Xenocles is mentioned slightly. Cf. *Vesp.* 1510, where one of the sons is ὁ σμικρότατος, ὃς τὴν τραγωδίαν ποιεῖ. In 415 B.C. one Xenocles gained the first prize from Euripides (Aelian, *Var. Hist.* ii. 8). See *supr.* 289, n. μηχανοδίφας suggests both abstract μηχαναὶ and the instrument μηχανή (*supr.* 82, n.).

791 καὶ γὰρ ἔφασχ', κ.τ.λ. "For indeed the father of the family declared that the play which, to his own surprise, he had managed to get ready, had been strangled in the evening by the weasel." We know nothing about Carcinus himself as a tragedian, unless we can accept Bentley's correction (Καρκίνος for Κρατίνος) in Athen. i. 22 A. The Καρκίνου δαίμονες of *Nub.* 1261 may refer to some of his characters, but probably δαιμόνων (like στροβίλων, *infr.* 864) is a surprise for παῖδων. What happened to the father's play we can only guess. Schol. δράμα ἐποίησε τοὺς Μῦσας· διὰ τοῦτο καὶ γαλήν εἶπεν ἀπάγξαι. If this is true (and the title would suit a satyric play), the γαλή may be (1) a rival poet, by whom Carcinus was crushed, (2) the judges, (3) the archon, who refused a chorus. But *The Mice* may well be an apposite invention, and the γαλή be thievish (*infr.* 1151, *Vesp.* 363, etc.) rather than destructive, ἀπάγξαι being unexpectedly substituted for κλέψαι: in this case Carcinus must have complained that the MS. of the play which had cost him so much trouble had been unfortunately mislaid.

εἶχε τὸ δράμα γαλῆν τῆς ἐσπέρας ἀπάγξαι. 795
 τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμεν [ἀντ.
 τὸν σοφὸν ποιητὴν
 ὑμνεῖν, ὅταν ἡρινὰ μὲν φωνῇ χελιδῶν 800
 ἐξομένη κελαδῇ, χορὸν δὲ μὴ 'χῃ Μόρσιμος
 μηδὲ Μελάνθιος, οὐ δὲ
 πικροτάτην ὅπα γηρύσαντος ἤκουσ', 805
 ἡνίκα τῶν τραγωδῶν
 τὸν χορὸν εἶχον ἀδελ—
 φός τε καὶ αὐτός, ἄμφω

790 ὑποκρίσματα R.

793 εἶχε. Cf. *supr.* 142, n., 522.

τὸ δράμα. For the article, cf. *supr.* 676, n.

796 τοιάδε, κ.τ.λ. From the Oresteia of Stesichorus. Schol. quotes the passage as follows: τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμεν | ὑμνεῖν, Φρύγιον μέλος ἐξευρόντας ἀβρῶς, | ἥρος ἐπερχομένου. The close correspondence of strophe and antistrophe is noticeable throughout the odes; thus the dithyrambic vein closes at the same syllable (μακάρων and κελαδῇ): Melanthius takes the place of Carcinus as a bad tragedian in the corresponding foot of the antistrophe; while the sounding lines full of abusive names (δρυγας—μηχανοδίφας and Γοργόνες—ιχθυολύμαι) correspond very closely.

Χαρίτων . . . καλλικόμεν. Cf. Hom. *Il.* xvii. 51, κόμαι Χαρίτεσσιν ὁμοίαι.

δαμώματα. "Pleasing lays," properly lays to catch the public ear; cf. Pind. *Isth.* vii. 8, γλυκύ τι δαμωσόμεθα.

799 σοφόν. A common epithet of poets (*supr.* 700, n.); but here the words τὸν σοφὸν ποιητὴν suggest the unbending from σοφία το δαμώματα.

800 ὅταν ἡρινὰ, κ.τ.λ. Still from Stesichorus: Schol. quotes, ὅταν ἥρος ὥρα κελαδῇ χελιδῶν. For the construction ἡρινὰ (acc.) κελαδῇ cf. Milton, *P. L.*, iii. 38, "As the wakeful bird . . . Tunes her nocturnal note." The time of year mentioned is that of the Great Dionysia, when this play was performed; cf. χορὸν δέ, κ.τ.λ.

801 ἐξομένη. Cf. *Ran.* 679, Κλεοφάντος, ἐφ' οὗ δὴ χεῖλεσιν ἀμφιλάλοισ | δεινὸν ἐπιβρέμεται | Ὀρηκία χελιδῶν, | ἐπὶ βάρβαρον ἐξομένη πέταλον. Perhaps it was thought a noticeable thing that the swallow should be seen to perch at all.

χορὸν δὲ μὴ 'χῃ. For the Great Dionysia the ἀρχὼν ἐπώνυμος awarded choruses to three tragedians and three comedians only.

Morsimus was a grand-nephew of Aeschylus, and a tragic poet. In *Ran.* 151 among the damned who wallow in the mud of Hades is classed εἰ . . . Μορσίμου τις ῥῆσιν ἐξεγράψατο. Cf. *Eg.* 400, εἰ σε μὴ μισῶ . . . διδασκοίμην προσάδειν Μορσίμου τραγῳδίᾳ.

804 Melanthius, brother of Morsimus, was more famous as a gourmet than as a tragedian. As an ὀψοφάγος he was the butt of Pherecrates, Plato, Callias and other comedians besides Aristophanes (*Athen.* viii. 343 B, Schol. *ad Av.* 151): he yearned for the throat of a long-necked bird (*Athen.* i. 6 c); and he suffered from a leprous disease (*Av.* *Lo.*). His greed for dainties is ridiculed *infr.* 1005-1015, with a travesty of his own *Medea*.

οὐ δὴ. δὴ adds a touch of scorn, as in *Ran.* 679 (quoted *supr.* 801, n.). So ὡς δὴ (*Eg.* 693), οἷα δὴ (*Eur. Or.* 32).

805 πικροτάτην suggests a "shrill" and a "bitter" cry: cf. Jebb on *Soph. Ant.* 423, κἀνακακῶει πικρὰς | δρῆθος δὲν φθόγγον.

ὅπα. See *supr.* 400, n. ὅπα γηρύσαντος is para-tragoedic.

	Γοργόνες ὀψοφάγοι, βατιδοσκόποι, ἄρπυιαι, γρασόβαι, μιαιοί, τραγομάσχαλοι, ἰχθυολῦμαι·	810
	ὧν καταχρεμψαμένη μέγα καὶ πλατύ, Μοῦσα θεά, μετ' ἐμοῦ ξύμπαιζε τὴν ἑορτήν.	815
TP.	ὥς χαλεπὸν ἐλθεῖν ἦν ἄρ' εὐθὺ τῶν θεῶν. ἔγωγέ τοι πεπόνηκα κομιδῇ τὼ σκέλει.	820
	μικροὶ δ' ὄραν ἄνωθεν ἦτ'. ἔμοιγέ τοι ἀπὸ τοῦρανοῦ 'φαίνεσθε κακοήθεις πάνν, ἐντευθενὶ δὲ πολὺ τι κακοηθέστεροι.	
OI.	ὦ δέσποθ', ἦκεις;	

821-823 Pro Rutherfordii emendatione vide Comm. 822 ἀπ' οὐρανοῦ Ald. 'φαίνεσθε Bentl.: φαίνεσθε Ald.: φαίνεσθαι RVF.

809 Γοργόνες, κ.τ.λ. "Grim Gorgons dainty-feeding, flat-fish watchers, snatching monsters." Γοργόνες (cf. *Ran.* 477) describes their forbidding expression, ἄρπυιαι their rapacity in the market. βατιδοσκόποι is no doubt suggested by the thought of the familiar θυννοσκόποι (cf. *Eq.* 313), watching for shoals of tunny from a high rock. But the brothers' post of observation is the market. The βατίς or "ray" was much in favour, as we may judge from the context of *Vesp.* 510, οὐδὲ χαίρω βατίσιν οὐδ' ἐγχέλεσιν, and quotations given by Athenaeus, vii. 26 (286).

811 γρασόβαι. Such gourmets would not scruple to jostle and intimidate feeble purchasers; they are represented as "shooing" them away. As no sense can be more admirable, it is hard to see why Blaydes and Herwerden accept the Schol.'s alternative explanation γρασφίλοι, for which we have to suppose a verb allied to σοβάς, a word which itself we know only from the line of Eupolis quoted by Schol.; whereas μισσόβη (which Blaydes himself quotes) is a clear parallel for the first sense.

813 τραγομάσχαλοι. Cf. *Ach.* 852, δῖων κακὸν τῶν μασχαλῶν | πατρὸς Τραγασίλου.

ἰχθυολῦμαι. Cf. Hor. *Ep.* i. 15, 31, Pernicies et tempestas barathrumque macelli.

818 ξύμπαιζε τὴν ἑορτήν. For the internal accusative, cf. *Av.* 132, μέλλω γὰρ ἐστῖάν γάμους.

819 εὐθύ. Cf. *supr.* 68, n.

820 γέ τοι, as always, introduces a

fact which is "anyhow" strong evidence in support of a statement just made. Cf. *Vesp.* 934, *Eq.* 787, etc.

κομιδῇ. "Uncommonly," *Lat.* oppido.

σκέλει. Cf. *supr.* 325, n.

821-823 μικροὶ δ' ὄραν, κ.τ.λ. Dr. Rutherford's theory of this passage is important. On the note of Schol. R, κακοηθέστεροι· ἀντὶ τοῦ εἰπεῖν μικρότεροι, he writes: "This is adscript to what is itself a comment. The original text evidently ran as follows: μικροὶ δ' ὄραν ἄνωθεν ἦτ'· ἔμοιγέ τοι | ἐντευθενὶ φαίνεσθε—κακοήθεις πάνν. "You were small enough to look at from above; from here you seem quite monsters—of iniquity." We may replace in the margin (1) ἄνωθεν: ἀπὸ τοῦ οὐρανοῦ. (2) πάνν: πολὺ τι. (3) κακοήθεις πάνν: κακοηθέστεροι'. The perspicuity and point of the two lines thus attributed to Aristophanes reside only in the clever translation which follows them. The Greek does not justify the antithesis of μικροὶ and κακοήθεις πάνν, since πάνν in no way suggests physical size; while the antithesis of the adverbs could only be procured by the transposition of ἐντευθενὶ and ἔμοιγέ τοι. I suggest that Dr. Rutherford's lines could only be translated thus: "You were quite tiny to look at from above; I think anyhow that here you look particularly iniquitous"—which is nonsense. As to the marginal comments, it may be remarked: (1) that ἀπὸ τοῦρανοῦ is very much in place, though it is quite immaterial whether it is expressed or the sense of

- TP. ὡς ἐγὼ 'πυθόμην τινός.
 OI. τί δ' ἔπαθες;
 TP. ἤλγουν τὼ σκέλει μακρὰν ὁδὸν 825
 διεληλυθώς.
 OI. ἴθι νυν, κάτειπέ μοι—
 TP. τὸ τί;
 OI. ἄλλον τιν' εἶδες ἄνδρα κατὰ τὸν ἀέρα
 πλανώμενον πλὴν σαυτόν;
 TP. οὐκ, εἰ μὴ γέ που
 ψυχὰς δὴ ἢ τρεῖς διθυραμβοδιδασκάλων.
 OI. τί δ' ἔδρων;
 TP. ξυνελέγοντ' ἀναβολὰς ποτώμεναι, 830
 τὰς ἐνδιαεριαυρινιχέτους τινάς.
 OI. οὐκ ἦν ἄρ' οὐδ' ἃ λέγουσι, κατὰ τὸν ἀέρα

824 ἐγὼ πυθόμην (sic) Ald.: ἐγωγ' ἐπυθόμην RVΓ. 827 ἴδες R.
 831 ἐνδιαεριαυρινιχέτους RV: corr. Meineke, praeceunte Dind. (-αερ-
 αυρι-). 832 Virgula a fine versus transposita Lentingio debetur.

ἀνωθεν carried on; (2) that πολύ τι is very strange as a comment on πάνυ, but natural enough in Aristophanes, who uses it, *Vesp.* 1280, πολύ τι θυμοσοφικώτατον. κακοήθεις is put παρὰ προσδοκίαν for μικροί.

824 ὡς γ' ἐγὼ, κ.τ.λ. "So they tell me."

825 τί δ' ἔπαθες; "And how did you get on?"

829 διθυραμβοδιδασκάλων. Schol. διαβάλλει αὐτοὺς ὡς μετεώρους, ἐπεὶ περὶ τῶν νεφελῶν λέγουσι πολλά. Cf. *Av.* 1372-1409, where the dithyrambic poet Cinesias is all for wings and air and clouds: e.g. 1388, τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίνονται | ἀέρια καὶ σκότιά γε καὶ κυανανγέα | καὶ περοδόνητα.

830 ξυνελέγοντ' ἀναβολάς. Thus in *Av. i.c.* Cinesias desired wings, that he might gather from the clouds ἀεροδονήτους καὶ νιφοβόλους ἀναβολάς. For the idea of going out to gather verses like firewood, cf. *Ach.* 398, ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια, *Ran.* 1297.

831 ἐνδιαεριαυρινιχέτους. "That in-noontide - airy - Zephyr - floating kind." The omission of ε in the letters αυρι is a simple expedient, since its presence may well be due to the preceding αερι. But the

repetition -αεριαερι- (Richter) is not without point, and -αιθερι- (Reisig) is possible. Cf. *Nub.* 337, ἀερονηχεῖς. Various other suggestions may be found in Blaydes' cr. n. The shortening of ι in the Homeric ἐνδῖος is noticeable; Bentley proposed εὔδι-.

τὰς . . . τινάς. The addition of τινάς, where the article has preceded, may perhaps be defended by reference to *Soph. O. T.* 107, *O. C.* 289, quoted by Paley; but in those passages the indefinite pronoun is added to show that the identity of the persons mentioned is unknown, whereas here the exactness of the description given by the mountainous compound is slightly discounted.

832 κατὰ τὸν ἀέρα. The older punctuation is impossible; κατὰ cannot mean "in regard to." But the position of the phrase, as placed before ὡς, is very awkward, and it will be noticed that κατὰ τὸν ἀέρα is also the ending of line 827 (only five lines back). It is possible that a subject to λέγουσι may have been lost by a copyist whose eye wandered to line 827; if Aristophanes wrote οὐκ ἦν ἄρ' οὐδ' ὃ λέγουσιν ἀστρονόμοι τινές, the presence of τινάς in the preceding line would be explained.

- ὡς ἀστέρες γιγνόμεθ', ὅταν τις ἀποθάνῃ;
 TP. μάλιστα.
 OI. καὶ τίς ἐστὶν ἀστὴρ νῦν ἐκεῖ;
 TP. *Ἴων ὁ Χῖος, ὅστις ἐπόησεν πάλαι 835
 ἐνθάδε τὸν Ἀοῖόν ποθ'· ὡς δ' ἦλθ', εὐθέως
 Ἀοῖον αὐτὸν πάντες ἐκάλουν ἀστέρα.
 OI. τίνες γάρ εἰς' οἱ διατρέχοντες ἀστέρες,
 οἱ καόμενοι θεοῦσιν;
 TP. ἀπὸ δείπνου τινὲς
 τῶν πλουσίων οὔτοι βαδίζουσ' ἀστέρων, 840
 ἱπνοὺς ἔχοντες, ἐν δὲ τοῖς ἱπνοῖσι πῦρ.
 ἀλλ' εἴσαγ' ὡς τάχιστα ταυτηνὶ λαβών,
 καὶ τὴν πύελον κατὰκλυζε, καὶ θέρμαιν' ὕδωρ·
 στόρνυ τ' ἐμοὶ καὶ τῇδε κουρίδιον λέχος.
 καὶ ταῦτα δράσας ἦκε δεῦρ' αὐθις πάλιν· 845
 ἐγὼ δ' ἀποδώσω τήνδε τῇ βουλῇ τέως.
 OI. πόθεν δ' ἔλαβες ταύτας σύ;
 TP. πόθεν; ἐκ τοῦρανοῦ.
 OI. οὐκ ἂν ἔτι δοίην τῶν θεῶν τριώβολον,
 εἰ πορνοβοσκοῦσ' ὥσπερ ἡμεῖς οἱ βροτοί.

845 αὐθι R.

847 ταύτας; TP. ὁπόθεν; Elmsl.

850 τούτου Dind.

835 Ἴων ὁ Χῖος. See Bentley, *Epist. Cr. ad Millium*, for a full and masterly account of all that is known of this tragedian. He seems to have returned to Athens (whither he had come as a young man) after the death of his enemy, Pericles, and the present passage shows plainly that he was himself dead in 421 B.C.

πάλαι . . . ποθ'. Cf. *supr.* 133, n.

836 τὸν Ἀοῖον. Schol. quotes the beginning of this ode: ἀοῖον ἀεροφοῖταν ἀστέρα μέναμεν, ἀελίου λευκοπτέρυγα (so Suid. for λευκῇ πτέρυγι) πρόδρομον. Possibly Ion was nicknamed "Morning-star"; compare "Satan" Montgomery, "Night-Thoughts" Young. But the joke is explicable enough if we suppose that his song was constantly spoken of by this name.

838 τίνες γάρ. "Now, who . . . ?" γάρ introduces a *new* question. Cf. *Soph. Aj.* 101, εἰεν· τί γάρ δὴ παῖς ὁ τοῦ Λαερτιάδου;

διατρέχοντες. "Shooting."

840 βαδίζουσ'. Sc. οἴκαδε.

841 ἱπνοὺς may possibly denote little stoves, carried about as in *Juv.* iii. 250, *Sequitur sua quemque culina*. At any rate, we have only Schol.'s authority for the meaning "lanterns," which is generally adopted.

842 ταυτηνί, i.e. Ὀπώραν.

843 τὴν πύελον κατὰκλυζε. "Wash out the bath," for the *νυμφικὸν λουτρὸν* (*Lys.* 378).

847 πόθεν; Elmsley's conjecture is simple and may be right. An interrogative retorted by another speaker is usually made indirect; see Kock on *Nub.* 214. But there are three cases in Ar. of an interrogative retorted in the direct form, which (unlike *Av.* 608, etc.) defy emendation: *Av.* 1234, ποιοῖσιν; *Ran.* 1424, τίνα; *Ecl.* 761, πῶς; Therefore no change is justified, the divided tribrach being unimpeachable. Dobree (*Obs. ed. Cant.*, p. 138) continues πόθεν to the servant.

848 οὐκ ἂν ἔτι, κ.τ.λ. Cf. *Soph. Aj.*

- ΤΡ. οὐκ, ἀλλὰ κακέϊ ζῶσιν ἀπὸ τούτων τινές. 850
 ΟΙ. ἄγε νῦν ἴωμεν. εἰπέ μοι, δῶ καταφαγεῖν
 ταύτη τι;
 ΤΡ. μηδέν· οὐ γὰρ ἐθελήσει φαγεῖν
 οὗτ' ἄρτον οὔτε μᾶζαν, εἰωθυῖ' αἰὶ
 παρὰ τοῖς θεοῖσιν ἀμβροσίαν λείχειν ἄνω.
 ΟΙ. λείχειν ἄρ' αὐτῇ κἀνθάδε σκευαστέον. 855
 ΧΟ. εὐδαιμονικῶς γ' ὁ πρεσ— [στρ.
 βύτης, ὅσα γ' ᾧδ' ἰδεῖν,
 τὰ νῦν τάδε πράττει.
 ΤΡ. τί δῆτ', ἐπειδὰν νυμφίον μ' ὁράτε λαμπρὸν ὄντα;
 ΧΟ. ζῆλωτὸς ἔσει, γέρον, 860
 αὐθις νέος ὢν πάλιν,
 μύρῳ κατάλειπτος.
 ΤΡ. οἶμαι. τί δῆθ', ὅταν ξυνὸν τῶν τιπθίων ἔχωμαι;
 ΧΟ. εὐδαιμονέστερος φανεῖ τῶν Καρκίνου στροβίλων.
 ΤΡ. οὐκουν δικαίως; ὅστις εἰς 865

860 γέρον RV Ald.: γέρων BG. 864 φανεῖ B (?): φανείς R Ald.: de V ambigitur.

477, οὐκ ἂν πριαίμην οὐδενὸς λόγου βροτόν,
 | ὅστις. . .

850 οὐκ, ἀλλά. "Oh no! it's only that some." Originally, οὐ denies the sweeping assumption, while ἀλλά makes a smaller concession. But probably the words had come to coalesce into the meaning, "Oh! it's merely that . . ." Cf. *Vesp.* 945, ΦΙ. ἀλλ' οὐκ ἔχειν οὗτός γ' ἔοικεν ὅ τι λέγει. ΒΔ. οὐκ, ἀλλ' ἐκεῖνό μοι δοκεῖ πεπονημέναι, "Oh! it's only this that's the matter with him."

ζῶσιν ἀπὸ τούτων. Cf. *An.* 1434, ἔργα . . . ἀφ' ὧν διαῖτην ἄνδρα χρῆν: *Soph. Phil.* 535, ἀφ' ὧν διέξων.

τούτων is neuter, "such pursuits." Trygaeus is being as vague as he can. The correction τούτου is not needed, though the two words are sometimes confused (e.g. *Vesp.* 661). Herwerden's reasons for omitting this line are very poor (see his cr. n. and Comm.).

857 ᾧδ' is deictic, almost for ἐκ τῶνδε.

859 τί δῆτ'; i.e. τί φήσεις; cf. *Ach.* 1011.

λαμπρόν. "Spruce."

860 γέρον. See cr. n. and Intr. p. 48, n. 1.

864 τῶν Καρκίνου στροβίλων. For Carcinus and his dancing progeny, cf. *supr.* 781-791, notes. The Schol. says that a kind of shell-fish was called στρόβιλος; it is thus a contemptuous term for the children of the father-crab, besides referring to the "tops" (cf. *Vesp.* 1530, βέμβικες ἐγγενέσθων) which they resembled when spinning round in the dance. It is implied (by the sudden παρὰ προσδοκίαν) that they are of all men κακοδαιμονέστατοι.

865 ὄχημα κανθάρον. In the tragic phrases ἵππικόν ὄχημα, ναὸς ὄχημα, etc. ὄχημα is always abstract; though, like our "conveyance," it would no doubt have come to mean a carriage if it had been a possible word for prose. So here we have a pompous periphrasis for ἐπὶ κανθάρου ὀχοῦμενος.

πιβάς . . . ἀσφαλῶς. Editors omit to notice the remarkable sigmatism of these eleven words. The presence of ἔσῳσα shows that Aristophanes is parodying Euripides, whom this word always impelled to sigmatism: cf. *Med.* 476, ἔσῳσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι, *Ion* 386, ἀλλ' οὐκ ἔσῳσας τὸν σόν, ὃν σῶσαι σ' ἐχρῆν, *I. T.* 765, 784, 975, *Hec.* 249,

ὄχημα κανθάρον 'πιβάς
 ἔσψα τοὺς Ἑλληνας, ὥστ'
 ἐν τοῖς ἀγροῖς
 ἅπαντας ὄντας ἀσφαλῶς
 βινεῖν τε καὶ καθεύδειν.

ΟΙ. ἡ παῖς λέλονται καὶ τὰ τῆς πυγῆς καλὰ·
 ὁ πλακοὺς πέπεπται, σησαμῇ ξυμπλάττεται,
 καὶ τᾶλλ' ἀπαξάπαντα· τοῦ πέους δὲ δεῖ.

870

ΤΡ. ἴθι νυν ἀποδῶμεν τήνδε τὴν Θεωρίαν
 ἀνύσαντε τῇ βουλῇ.

ΟΙ. τίς αὐτή; τί φῆς;
 αὕτη Θεωρία 'στίν, ἣν ἡμεῖς ποτε

866 ἐν τοῖς ἀγροῖς RV: ἐν τοῖς ἀγροῖσιν αὐτοὺς Ald. 867 βινεῖν Flor.
 Chr.: κινεῖν codd. 869 σησαμοὺς Brunck. 872 τίς αὐτή; Dobr.:
 ταυτηί R: τι ταυτηνί V: τίς ἔσθ' αὕτη Ald. 873 ΤΡ. αὕτη Θεωρία 'στίν.

Or. 711–712. This habit is parodied by Plato Com. (*fr.* 30), ἔσψας ἐκ τῶν σίγμα τῶν Εὐριπίδου, and by Eubulus (both *ap. Schol. Med. l.c.*). But in Aeschylus also we find (*Eum.* 754) ὦ Παλλὰς, ὦ σῴσασα τοὺς ἑμούςς δόμους.

866 ἔσψα. For the iota found in the aorist as in the present, see Meisterhans, *Gramm. Inschr.* p. 181, note 1501.

ἐν τοῖς ἀγροῖς. The amplified reading of the inferior MSS. is probably an attempt to make this line uniform with *inf.* 920, where ὄμιλον is due to ditto-graphy.

868 τὰ τῆς πυγῆς καλὰ. No doubt πυγῆς is παρὰ προσδοκίαν for τύχης. Cf. Phryn. *fr.* 9, ἀνὴρ χορεύει καὶ τὰ τοῦ θεοῦ καλὰ.

869 σησαμῇ. Schol. πλακοὺς γαμικὸς ἀπὸ σησαμῶν πεποιημένος, διὰ τὸ πολύγονον, ὥς φησι Μένανδρος.

872 τίς αὐτή; τί φῆς; As ἀνύσαντε . . . τι cannot be taken together because of the intervening words, it is clear that τί (V) or τίς (Ald. B) begins a new sentence (the servant's question). It is possible to keep the words of V, punctuating τί; ταυτηνί; But this gives wrong sense; the servant manifests surprise, not at the kind of woman who is to be restored to the Council, but at the revelation of the woman's identity.

<τί> ταυτηί (sc. τῇ βουλῇ) is absurd, and so at first sight R seems to fail us. τίς then is the right word, and in Ald. we read τίς ἔσθ' αὕτη; But no one can suppose that ἔσθ' represents a tradition; it is a fairly intelligent correction (probably made by Musurus). Dobree's correction, τίς αὐτή; explains everything and vindicates R. The MS. which R copied had ταυτηί (*i.e.* τίς αὐτηί), and the superscript letter passed unnoticed.

τί φῆς; also belongs to the servant. The Oxford editors give it to Trygaeus; it would then be an abstracted "Eh? what did you ask?"—for Trygaeus can show no surprise at the question. But I find twelve instances of τί φῆς; in Aristophanes, all of which except τί φῆς; τί σιγᾶς; in *Thesm.* 144, *Lys.* 70 ("what have you got to say for yourself?") refer with intense indignation or incredulity to words just spoken by another. So in tragedy, Aesch. *Cho.* 778, Soph. *O. T.* 330, Eur. *Herc.* 546.

873–4 αὕτη, κ.τ.λ. These lines cannot be a statement made by Trygaeus, because the words σάφ' ἴσθι μὲνις are plainly a reply to a question which has just been asked. The only alternative arrangement possible is that of Dobree (see *cr. n.*). But the servant has heard the woman's name perfectly well already.

- ΤΡ. ἐπέμπομεν Βραυρωνάδ' ὑποπεπωκότες;
 ΟΙ. σάφ' ἴσθι, καλήφθη γε μόλις. ὦ δέσποτα, 875
 ὅσῃν ἔχει τὴν πρωκτοπεντετηρίδα.
 ΤΡ. εἶεν, τίς ἐσθ' ὑμῶν δίκαιος, τίς ποτε;
 τίς διαφυλάξει τήνδε τῇ βουλῇ λαβών;
 ΟΙ. οὔτος, τί περιγράφεις;
 τὸ δεῖν, εἰς Ἴσθμια 880
 σκηνὴν ἐμαντοῦ τῷ πέει καταλαμβάνω.
 ΤΡ. οὐπω λέγεθ' ὑμεῖς τίς ὁ φυλάξων; δεῦρο σύ·
 καταθήσομαι γὰρ αὐτὸς εἰς μέσον σ' ἄγων.
 ΟΙ. ἐκεινοσὶ νεύει.
 ΤΡ. τίς;
 ΟΙ. ὅστις; Ἀριφράδης,

ΟΙ. ἦν . . . ὑποπεπωκότες; Dobr. 874 ἐπέμπομεν Kock: ἐπαίωμεν codd.
 ὑποπεπωκότες B: ὑποπεπωκότες RV Ald. 882 αὐτὸς ἐς μέσον σ' Blaydes
 (coll. 1118): ἐς μέσους αὐτοῦς R: αὐτοῦς ἐς μέσους V: αὐτὸς ἐς μέσους Seidler.

874 ἐπέμπομεν. Kock's correction (*Verisim.* p. 259) is simple and satisfactory. The traditional explanation of ἐπαίωμεν accepted from Schol., viz. συνουσιάζομεν, cannot be maintained with Βραυρωνάδ'. Kock indeed denies this use to παλεῖν unless helped (as *infra*. 899) by the context; but it is quite probable that it was common enough *argot*, like κρούειν. But then παλεῖν will be used of a definite act, and it will be as absurd to say ἐπαίωμέν τινά ποι (for ἐπέμπομεν παλόντες) as to say in English, "we kissed her to Windsor," meaning "we escorted her to Windsor and kissed her on the way." Other renderings, such as "hustle," try to conceal the fact that παλεῖν is not βάλλειν, and that the verb has no wider range of subsidiary constructions than the English "strike" in its most literal sense. The corruption probably began with the substitution of αἰ for ε (producing ἐπαίωμεν). For this very common error see Cobet, *V. L.* p. 121. From the *Wasps* alone ten instances of this confusion in RV are quoted by Starkie (p. liii.). ἦν . . . ἐπέμπομεν has a double meaning, according as ἦν represents (1) θεωρεῖν, of escorting the lady, (2) θεωρεῖν, of celebrating the procession. An exact parallel to the latter construction is

furnished by Kock (*op. cit.* p. 261) from Plat. *Phaed.* 58 c.

For the festival of Artemis celebrated in the Attic deme Brauron, see *Dict. Ant.* i. p. 316, where, however, the view that there were two festivals (one decent, the other indecent) is strangely reproduced from the former edition.

ὑποπεπωκότες. "Half seas over." Cf. *Lys.* 395.

876 ὅσῃν, κ.τ.λ. "Sensus hic videtur esse, 'Quantam culus iste quinto quoque anno voluptatem affert!'" (Blaydes). The Brauronia was celebrated every five years (Arist. *Ath. Pol.* 54, 7, etc.).

879 περιγράφεις. Sc. κύκλον, which is expressed in Eupolis, *fr.* 250. The sense of the two lines is correctly given by Schol. There is no reference to drawing circles on the ground with the foot, as Bergler supposes.

τὸ δεῖν. Cf. *supr.* 268, n.

880 σκηνήν . . . καταλαμβάνω. Aristophanes wrote a play called Σκηναὶ καταλαμβάνουσαι. The verb is regularly used of "securing" a position, e.g. *Eccl.* 21, ἔδρας, Dem. 572, θέαν.

881 σὺ. Addressed to Theoria.

882 εἰς μέσον σ'. See *Intr.* p. 37.

883 Ἀριφράδης. Cf. *Eg.* 1281, *Vesp.* 1280.

ἄγειν παρ' αὐτὸν ἀντιβολῶν.

ΤΡ.

ἀλλ', ὦ μέλε,

τὸν ζωμὸν αὐτῆς προσπεσὼν ἐκλάφεται.

885

ἄγε δὴ σὺ κατὰθου πρῶτα τὰ σκευὴ χαμαί.

βουλή, πρυτάνεις, ὁράτε τὴν Θεωρίαν.

σκέψασθ' ὅσ' ὑμῖν ἀγαθὰ παραδώσω φέρων,

ὥστ' εὐθέως ἄραντας ὑμᾶς τῷ σκέλει

ταύτης μετεώρω καταγαγεῖν ἀνάρρυσιν.

890

τουτὶ δ' ὁράτ' ὀπτάνιον ἡμῖν ὡς καλόν.

ΟΙ.

διὰ ταῦτα * * καὶ κεκάπνικ' ἐνταῦθα γὰρ

πρὸ τοῦ πολέμου τὰ λάσανα τῇ βουλῇ ποτ' ἦν.

ΤΡ.

ἔπειτ' ἀγωνά γ' εὐθὺς ἐξέσται ποεῖν

ταύτην ἔχουσιν αὔριον καλὸν πάνν,

895

ἐπὶ γῆς παλαίειν, τετραποδηδὸν ἐστάναι,

πλαγίαν καταβάλλειν, ἐς γόνατα κύβδ' ἐστάναι,

καὶ παγκράτιόν γ' ὑπαλειψαμένοις νεανικῶς

παίειν, ὀρύττειν, πύξ ὁμοῦ καὶ τῷ πέει.

τρίτῃ δὲ μετὰ ταῦθ' ἵπποδρομίαν ἄξετε,

900

890 μετεώρω Blaydes: μετέωρα codd.

Bentl. ὑμῖν Ald. ὡς καλὸν ἡμῖν V.

891 ὁράτε τοῦπτάνιον codd.: corr.

892 διὰ ταῦτα καὶ κεκάπνικ' ἀρ' (vel ἀρ') codd.: lacunam (deleto ἀρ') posui.

ἐνταυθαὶ γὰρ οὖν edd. Oxon.: ἐντεῦθεν

γὰρ ἦν . . . ποτε Dind.

894 γ' V Ald.: θ' R.

896 est in R solo

886 τὰ σκευὴ are here not stage implements, as *supr.* 729, but the ornaments of Theoria, who is addressed in κατὰθου. Trygaeus here seizes hold of her, and drags her forward.

890 ἀνάρρυσιν. Schol. μιὰ τῶν Ἀπατουρίων ἡμέρα. It was the second day: see *Dict. Ant.* i. p. 134. Suid. ἀναρρύει· ἀντὶ τοῦ θύει καὶ σφάττει Εὐπολὶς· καὶ ἡ θυσία δὲ ἀνάρρυσιν. There is a further reference to ρεῖν, ῥόσις.

892 καὶ κεκάπνικ'. All editors keep ἀρ' (or ἀρ'), with the expulsion of which any restoration of this corrupt line should begin. Aristophanes never elides the word at the end of a sentence, nor is it likely that any Greek could do so. This excision disposes of the only reason which existed for supposing the second syllable of κεκάπνικ' to have been lengthened in iambics; nor did the fantastic Καπνίου of *Vesp.* 151 ever give any warrant for this view, in face of the

frequent occurrence of κᾶπνός. If this verb and καὶ are both sound, the line possibly ran διὰ ταῦτα μέντοι καὶ κεκάπνικ' ἐνταῦθα γὰρ. But it is highly probable that one, if not two, of the syllables of ΚΑΙΚΕΚΑΙΙΝΙΚΑΡ are due to dittography; if two, the repeated letters would most naturally be ΚΕ and ΚΑΡ. This would leave ΚΑΙΚΑΙΙΝ as the genuine substratum, for the insertion of I would be of course the last step of all in the corruption. Such a theory (which can be merely destructive) is preferable to Dindorf's expedient of introducing ἦν from the next line; this fails to clear up any of the difficulties.

Comparing Alexis *ap.* Athen. ix. 35 (386 B), ὀπτάνιον ἔστιν; ἔστι· καὶ κᾶπνῃν ἔχει; one might boldly write διὰ ταῦτ' ἔχει τοὶ καπνοδόχῃν· ἐνταῦθα γὰρ . . .

896 For the omission of this line in most MSS., owing to *homototeuton*, cf. *supr.* 187, n.

ἵνα δὴ κέλης κέλητα παρακελητιεῖ,
 ἄρματα δ' ἐπ' ἀλλήλοισιν ἀνατετραμμένα
 φνυσῶντα καὶ πνέοντα προσκινήσεται,
 ἕτεροι δὲ κείσονται γ' ἀπεψωλημένοι
 περὶ ταῖσι καμπαῖς ἡνίοχοι πεπτωκότες. 905
 ἀλλ', ὦ πρυτάνεις, δέχεσθε τὴν Θεωρίαν.
 θέασ' ὡς προθύμως ὁ πρύτανις παρεδέξατο.
 ἀλλ' οὐκ ἂν, εἴ τι προῖκα προσαγαγεῖν σ' ἔδει,
 ἀλλ' ἡῦρον ἂν σ' ὑπέχοντα τὴν ἐκεχειρίαν.

ΧΟ. ἦ χρηστὸς ἀνὴρ πολί- [ἀντ.
 της ἐστὶν ἅπασιν ὅσ- 910
 τις γ' ἐστὶ τοιοῦτος.

ΤΡ. ὅταν τρυγάτ', εἴσεσθε πολλῶ μᾶλλον οἶός εἰμι.

ΧΟ. καὶ νῦν σύ γε δῆλος εἶ·
 σωτήρ γὰρ ἅπασιν ἄν-
 θρώποις γεγένησαι. 915

ΤΡ. φήσεις γ', ἐπειδὰν ἐκπῆις οἴνου νέου λεπαστήν.

ΧΟ. καὶ πλὴν γε τῶν θεῶν αἰεὶ σ' ἡγήσόμεσθα πρῶτον.

(et in G sec. Blaydes). 907 θᾶσ' Dind. 908 προῖκα Ald.: προῖκ' ἂν RV1'.
 910 πολλῖταις Herm. 911 γ' Ald.: om. RF. 912 ἔσεσθε R. 916 φήσεις
 ἐπειδὰν RV1 Suid.: γ' add. Dind.: φήσεις τί δῆτ' ἐπειδὰν Ald. νέου om. Ald.

907 **θέασ'**. Synizesis is very rare in Comedy, but *Vesp.* 1067 *νεανικὴν*, 1069 *νεανίων*, are perfectly valid examples, not to be explained as due to tragic parody. Dindorf (followed by all editors except edd. Ox.) reads here the Doric *thās'*, and in *Thesm.* 280 *thāσαι* (from *thāomai*). But such a form, appropriate in the mouth of the Megarian, *Ach.* 770, is absurd in an Attic setting. Moreover, sudden imperatives lend themselves naturally to abbreviation both of construction (cf. *infr.* 943, n.) and pronunciation (εᾱ is a monosyllable in *Eccl.* 784, but *εᾱσω* would never be a dissyllable).

908 **εἴ τι προῖκα**. A hit at the venality of the Presidents in introducing suitors or ambassadors to the Council. For such introduction *προσαγαγεῖν* was the technical word, and *παρεδέξατο* leads up to it.

909 **ὑπέχοντα**. The object expected is *τὴν χεῖρα*, for which the skilfully-

punning *ἐκεχειρίαν* is substituted. For *ὑπέχειν τὴν χεῖρα*, of holding the hand under for a bribe, cf. Dem. 421 (*Fals. Leg.*), *τὴν χεῖρα* . . . *προτείνας καὶ ὑποσχών*, and for *ὑπέχειν*, to plead in excuse, cf. *ὑποσχέσθαι*, *ὑπόσχεσις*. *ἐκεχειρία* has here its rarer sense of "holiday," "off-day."

910 **πολίτης**. Hermann's correction *πολίταις* is simple enough, but unnecessary; *ἅπασιν* does not need a substantive, and *ἀνὴρ πολίτης* can perfectly well sustain an epithet, as in *Eq.* 1304, *ἀνδρα μοχθηρὸν πολίτην*, *Eupolis fr.* 101, *ἀνὴρ πολίτης πολυπόους ἐς τοὺς τρόπους*.

916 **φήσεις γ'**. The insertion of γ' seems to be justified by *infr.* 1351, *Eq.* 1388.

λεπαστήν. Schol. *εἶδος ποτηρίου μείζον ἢ κύλιξ*. The term is discussed by Athenaeus xi. 70 (484 F-486 A), with many quotations from Old Comedy.

- TP. πολλῶν γὰρ ὑμῖν ἄξιος
 Τρυγαῖος ἄθμονεὺς ἐγώ,
 δεινῶν ἀπαλλάξας πόνων
 τὸν δημότην
 καὶ τὸν γεωργικὸν λεών,
 Ὑπέρβολόν τε παύσας. 920
 921
 OI. ἄγε δὴ, τί νῶν ἐντευθενὶ ποιητέον;
 TP. τί δ' ἄλλο γ' ἢ ταύτην χύτραις ἰδρυτέον;
 XO. χύτραισιν, ὥσπερ μεμφόμενον Ἑρμῆδιον;
 TP. τί δαὶ δοκεῖ; βούλεσθε λαρινῶ βοῖ;
 925
 XO. βοῖ; μηδαμῶς, ἵνα μὴ βοηθεῖν ποι δέη.
 TP. ἀλλ' ὕ' παχείᾳ καὶ μεγάλῃ;
 XO. μὴ μὴ.
 TP. τιῇ;
 XO. ἵνα μὴ γένηται Θεογένους ὑηνία.

920 τὸν δημότην δμιλον codd.: δμιλον del. Dind. 924 Ἑρμῆδιον codd.
 925 τῷ δαί Blaydes. 926 δέοι codd.: corr. Dind. 928 Θεαγένους

920 τὸν δημότην. We cannot admit δμιλον after these words without following the inferior MSS. *supr.* 866, ἐν τοῖς ἀγροῖσιν αὐτοῦς. See note *ad loc.*

δημότην. Schol. ἀντὶ τοῦ δημοτικοῦ, i.e. plebeian. Cf. Soph. *Ant.* 690, *Aj.* 1071. Perhaps the reference is rather to the country demes, in which case καί has its explanatory force. Elsewhere in Aristophanes the word (with or without ἀνὴρ) means a "fellow demesman."

921 Ὑπέρβολον. Cf. *supr.* 681, n.

922 ἐντευθενί. "Next," like the tragic τοῦντεῦθεν.

923 χύτραις. The custom of offering pots of cooked pulse (Schol. ἔψοντες δσπρια ἀπήρχοντο τούτων) at the dedication of a statue is mentioned also in *Plut.* 1197, τὰς χύτρας, αἷς τὸν θεὸν | ἰδρυσόμεθα, λαβοῦσ' ἐπὶ τῆς κεφαλῆς φέρε. So (of the dedication of an altar) Schol. quotes from *Ar. Danaides* (*fr.* 245) μαρτύρομαι δὲ Ἰηνὸς ἐρκείου χύτρας, | μεθ' ὧν ὁ βωμὸς οὗτος ἰδρύθη ποτέ. As the god in *Plut. l.c.* is Hermes, who is immediately suggested here (Ἑρμῆδιον, 924), we gather that the terminal Ἑρμαῖ were thus honoured, and Paley points out that the Romans offered *liba* to the Termini. According to Schol. on both passages, the χύτραι were thankofferings for the original food of

man; but this applies rather to the similar offerings made to Hermes on the last day of the Anthesteria.

924 μεμφόμενον. "Grumbling" at the pots of pulse, as being a shabby substitute for beef (*λερείω, infr.* 1091).

Ἑρμῆδιον. For the form, cf. *supr.* 382, n.

925 λαρινῶ βοῖ. The adjective, with whatever meaning (see Schol.), was specially applied to oxen: cf. *Athen.* ix. 376 B, Ἑρατοσθένους . . . τοὺς σῦας λαρινοὺς προσηγόρευσε, μεταγαγὼν καὶ αὐτὸς ἀπὸ τῶν λαρινῶν βοῶν: *Xenophanes ap. Athen.* ix. 368 F, ταυροῦ λαρινοῦ. In *Av.* 465, μέγα καὶ λαρινὸν ἔπος τι is "a mighty, beefy phrase."

926 βοῖ . . . βοηθεῖν. For the pun, cf. *supr.* 453, παιῶν . . . παλεῖν.

δέη. This correction of δέοι is necessary, as there can be no reference to the past.

928 Θεογένους. For his character, see Starkie on *Vesp.* 1183. All MSS. in *Av.* 822, 1127, 1295, *Lys.* 63, as here, give the unmetrical form in a, which was a common name in later times: cf. Meisterhans, *Gramm. Inschr.* p. 117, note 1079.

ὑηνία. Cf. *Eq.* 986, τῆς ὑμονοσίας αὐτοῦ.

- TP. τῷ δαὶ δοκεῖ σοι δῆτα τῶν λοιπῶν ;
 XO. οἶ.
 TP. οἶ ;
 XO. ναὶ μὰ Δί' .
 TP. ἀλλὰ τοῦτό γ' ἔστ' Ἴωνικὸν 930
 τὸ ῥῆμ' .
 XO. ἐπίτηδές γ', ἴν', ὅταν ἐν τῇ κκλησίᾳ
 ὡς χρὴ πολεμεῖν λέγῃ τις, οἱ καθήμενοι
 ὑπὸ τοῦ δέους λέγῳσ' Ἴωνικῶς οἶ,
 TP. εὖ τοι λέγεις.
 XO. καὶ τᾶλλα γ' ὧσιν ἥπιοι.
 ὥστ' ἐσόμεθ' ἀλλήλοισιν ἀμνοὶ τοὺς τρόπους 935
 καὶ τοῖσι συμμαχοῖσι πρᾶότεροι πολὺ .
 TP. ἴθι νυν, ἄγ' ὡς τάχιστα τὸ πρόβατον λαβών .
 ἐγὼ δὲ ποριῶ βωμὸν ἐφ' ὅτου θύσομεν .
 XO. ὡς πάνθ' ὅσ' ἂν θεὸς θέλῃ [χὴ τύχῃ] κατορθοῦν [στρ.
 χωρεῖ κατὰ νοῦν, ἕτερον δ' ἑτέρῳ 940
 τούτων κατὰ καιρὸν ἀπαντᾷ .
 TP. ὡς ταῦτα δηλὰ γ' ἔσθ' . ὁ γὰρ βωμὸς θύρασι καὶ δῆ .
 XO. < ἄγ' > ἐπέιγετε νῦν ἐν ὅσῳ

codd.: corr. Dind. 929 τῷ δαὶ Mein.: τῷ δὴ R: τί δὴ V Ald. 931 ὅταν
 add. Mein. 932 λέγῃ V (sec. edd. Oxon.): λέγει R vulg. 939 χὴ
 τύχη seclisi. κατορθοῦν Blaydes: κατορθοῖ codd. 943 ἄγ' add. Richter.

929 οἶ. The Attic form was οἶ.

931 ἐπίτηδές γ'. Sc. εἰλόμην τοῦτο.

ἴν', ὅταν. Meineke's reading is tolerably certain. It is strange to find so recent an editor as Richter printing Porson's unmetrical ἐάν.

933 ὑπὸ τοῦ δέους. The sacrifice of a sheep is to make the assembly timid and lamb-like (935), and to incline them to cry out "ba-a!" when war is proposed. Aristophanes is parodying the extravagance of drawing omens from far-fetched cases.

Ἴωνικῶς. "In Ionic dialect." There is perhaps a reflection on the timidity of the Ionian character in the later words καὶ τᾶλλα γ' ὧσιν ἥπιοι: but probably the reference to Ionia merely justifies the lengthening of the cry οἶ (found in αἰμοῖ) to οἶ, with a view to the pun.

935 ὥστ' = itaque.

939 θέλῃ. Only in the phrase ἦν θεὸς θέλῃ (with its slight variations) is the form

θέλειν Attic. All other instances of this form which occur in Aristophanes either are paratragedic or admit the correction 'θέλειν, except *Thesm.* 412 (read ἐθέλει) and *Eg.* 713, ὅσον θέλω (ὅσ' ἂν ἐθέλω, Bachmann, *Conj.* p. 75).

[χὴ τύχῃ]. For the bracketing of these words, and the reading κατορθοῦν, see note on *infr.* 1023, in the antistrophe.

940 ἕτερον δ' ἑτέρῳ. "And one lucky chance falls in with another in the most opportune way."

941 ἀπαντᾷ, "falls in with," for ἀρμόζει, "fits in with."

942 καὶ δῆ. Cf. *supr.* 178, n.

943 < ἄγ' > ἐπέιγετε. Such a correction of the MSS. is quite necessary. The syllable πῶς, *infr.* 1027, is not anacrustic (as Blaydes thinks), but part of a spondee in anapaestic metre.

ἐπέιγετε. Intransitive, active for middle, natural in quick commands. Cf. *Thesm.* 783, βάσκειτ', ἐπέιγετε.

σοβαρὰ θεόθεν κατέχει
πολέμου μετάρτροφος αὔρα·
νῦν γὰρ δαίμων φανερώς
ἐς ἀγαθὰ μεταβιβάζει.

945

ΤΡ. τὸ κανοῦν πάρεστ' ὅλας ἔχον καὶ στέμμα καὶ μάχαιραν,
καὶ πῦρ γε τουτί, κούδ' ἐν ἴσχει πλὴν τὸ πρόβατον ἡμᾶς.

ΧΟ. οὐκουν ἀμιλλήσεσθον ; ὥς 950

ἦν Χαῖρις ὑμᾶς ἴδῃ,
πρόσεισιν ἄκλητος αὐ-
λῶν, κᾶτα σάφ' οἶδ' ὅτι
φυσῶντι καὶ πονουμένῳ
προσδώσετε δήπου.

955

948-1011 desunt in FBC Ald.
ἄκλητος codd.

952 ἄκλητος αὐλῶν Bergk: αὐλήσων
953 σάφ' οἶδ' Dind.: τοῦτ' εὖ οἶδ' codd.

944 κατέχει. Probably *ἐαυτὴν* is to be understood, although the only known instance of this use of κατέχειν is Soph. *O. T.* 782, μόλις κατέσχον. μετάρτροφος is then predicative of πολέμου αὔρα, "while the rushing wind of war that blew from heaven changes round and is at rest." Cf. Eur. *El.* 1147, ἀμοιβαὶ κακῶν μετάρτροποι πνέουσιν αὔραι δόμων. It is clear that κατέχει is not here "prevails" (Blaydes). We should then have to take πολέμου after μετάρτροφος, and translate, "While a rushing wind from heaven prevails, its quarter changed from war." But σοβαρά is then inappropriate: the breeze should be πνεῦμα λείον καὶ καθεστηκός (*Ran.* 1003). Moreover, κατέχει absolute in this sense, lit. "is in possession of things," is less appropriate with αὔρα as subject than with the potent σεισμοί (*Thuc.* iii. 89), or the abstract λόγος (*ib.* i. 10).

947 ἐς. For the use of this form (here required by metre) in cantica, see *supr.* 37, n.

μεταβιβάζει. Sc. τὰ ἡμέτερα πράγματα.

948 ὅλας. The sprinkling of barley-grains from a basket on the head of a victim is a custom dating from the earliest times. οὐλοχύνται are frequently mentioned by Homer. Cf. *Od.* iii. 441, ἐτέρῃ δ' ἔχεν οὐλὰς | ἐν κανέῳ. So the Romans used *moia salsa* (*Plaut. Am.* ii. 2, 108, *Mart.* vii. 54, 5, *Virg. E.* viii. 82).

στέμμα. The garland, for the head of

the sacrificer, not of the victim, does not figure specially in the Homeric sacrifice, but being regularly worn by the Homeric priest (*Il.* i. 14, 28) would not require mention. Cf. *Av.* 43, κανοῦν δ' ἔχοντε καὶ χύτραν καὶ μυρρινάς: *ib.* 893.

949 πλὴν τὸ πρόβατον. The sacrificial implements were specially detailed in order to lead up to the absurd climax, that there is no victim.

950 ἀμιλλήσεσθον. So ἀμίλλα occurs in an ode, *Eg.* 556, though neither noun nor verb would occur in a comic iambic line. They are favourite words of Euripides, but we need imagine no parody; cf. μετάρτροφος (945), πονουμένῳ (954).

951 Χαῖρις. His flute-playing is ridiculed, *Ach.* 16, *Av.* 858, where Schol. quotes from Pherecrates (*fr.* 6), to the effect that he was the second worst κιθαρωδὸς who ever lived.

952 ἄκλητος αὐλῶν. Bergk's correction makes the metre conform to that of *inf.* 1035 (since the first syllable of each verse is merely anacrustic), but the similarity of ἄκλητος to αὐλήσων in the MSS. suggests deeper corruption.

954 πονουμένῳ. The deponent form is almost entirely Homeric.

955 προσδώσετε. "προσδιδόναι valet mendicanti dare. Confer v. προσαιτεῖν. Cf. 1111-1112, *Eg.* 1222, σοὶ μὲν προσεδίδον μικρὸν ὦν ἐλάμβανεν. Soph. *Phil.* 308," Blaydes. See Neil on *Eg.* l.c., W. Headlam in *Class. Rev.* xiii. p. 153.

TP. ἄγε δὴ, τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα
περίθι τὸν βωμὸν ταχέως ἐπιδέξια.

OI. ἰδοῦ· λέγοις ἂν ἄλλο· περιελήλυθα.

TP. φέρε δὴ, τὸ δαλίον τόδ' ἐμβάψω λαβὼν,
σείσω τε ταχέως· σὺ δὲ πρότεινε τῶν ὀλῶν, 960
καυτός τε χερνίπτου, παραδός τ' αὐτὴν ἐμοί,
καὶ τοῖς θεαταῖς ῥίπτε τῶν κριθῶν.

OI. ἰδοῦ.

TP. ἔδωκας ἥδη;

OI. νῆ τὸν Ἑρμῆν, ὥστε γε
τούτων ὅσοιπέρ εἰσι τῶν θεωμένων

959 δαλίον Bentr. (e schol. et Suida): δαδίον codd. 960 σείσω τε
Herw.: σείου σὺ codd.: θείου σὺ Palmer. 961 post 959 transp. Enger,
post 957 Herw. παραδός τ' αὐτὴν Herw.: παραδούς ταύτην codd.

956 Cf. *Av.* 958, αὐθις σὺ περιχώρει
λαβὼν τὴν χέρνιβα.

957 ἐπιδέξια. "From left to right,"
the auspicious direction. So in Homer,
of the passing of the wine, *Od.* xxi. 141,
δρυσσθ' ἐξείης ἐπιδέξια πάντες ἑταῖροι.
Hence the adverb came to mean merely
"auspiciously," and that sense is present
here along with the literal meaning.

959 δαλίον. The same doubt
between δαδίον and δαλίον attaches to
Eg. 921. But the testimony of the
ancients is conclusive as to our line.
Schol. V. οὕτω διὰ τοῦ λ ὁ τὴν κωμικὴν
γράφας λέξιν ἀναγινώσκει. So Suidas,
s.v., and Hesychius vouches for the
word in regard to this particular rite.
For the custom of dipping a torch in the
lustral water and sprinkling the altar with
it, cf. Eur. *Herc.* 928, μέλλων δὲ δαλὸν
χειρὶ δεξιᾷ φέρειν | εἰς χέρνιβ' ὥς βάψειν
(Schol.): Ar. *Lys.* 1129.

960 σείσω τε. The middle *σείου* is
impossible; so much is admitted by all.
But σὺ and any imperative (e.g. Palmer's
θείου) raise difficulties; for σὺ and σὺ δὲ
must then refer to different persons, and
yet it is plain from lines 950, 961, and
indeed the whole scene, that Trygaeus
has only one assistant. The words from
φέρει δὴ τοι ταχέως ought to deal with the
duties of Trygaeus, and, as in 959 he has
dipped the torch, the following words
would naturally refer to the sprinkling of
the altar (see last note). This action
could not be better expressed than by

σείειν (τὸ δαλίον). As to *θείου*, the fumi-
gation of the scene of sacrifice should
rather be the first act on entrance; cf.
Theocr. xxiv. 96, καθαρῶ δὲ πυρῶσατε
δῶμα θεεῖν | πρῶτον, ἔπειτα δ' ἄλσεσι
μεμιγμένον, ὥς νενόμισται, | θαλλῶ ἐπι-
ραίνειν ἐστειμένον ἀβλαβὲς ὕδωρ | Ζηνὶ
δ' ἐπιρρέξαι καθυπερτάτῳ ἄρσενι χόϊρον
(quoted by Blaydes, *Advers.* p. 35).

961 χερνίπτου. Cf. Hom. *Il.* i. 449,
χερνίψαντο δ' ἔπειτα.

παραδός τ' αὐτὴν. Herwerden's very
slight alteration restores good sense to
an otherwise hopeless line. With the
reading of MSS., we can only translate,
"Hand the water to me, and let me
sprinkle you." But χερνίπτεσθαι is
always reflexive middle, never passive,
and the addition of αὐτός (the word
moreover coming first) makes the middle
sense doubly clear. Also, κείνην would
be required for ταύτην.

αὐτὴν, i.e. τὴν χέρνιβα, understood
from χερνίπτου.

962 It was a common stage-trick to
throw figs, nuts or sweetmeats among
the audience, but, considering what is
here thrown, it is obvious that Aristo-
phanes is parodying, not stooping to,
a practice which he condemns. Cf.
Vesp. 58, ἐμοὶ γὰρ οὐκ ἔστ' οὔτε κάρν'
ἐκ φορμίδος | δούλω διαρριπτοῦντε τοῖς
θεωμένοις: *Plut.* 797, οὐ γὰρ πρεπῶδές
ἐστι τῷ διδασκάλῳ | ἰσχάδια καὶ τρωγάδια
τοῖς θεωμένοις | προβαλόντ' ἐπὶ τούτοις εἰτ'
ἀναγκάζειν γελᾶν.

- οὐκ ἔστιν οὐδείς ὅστις οὐ κριθὴν ἔχει. 965
 TP. οὐχ αἱ γυναῖκες γ' ἔλαβον.
 OI. ἀλλ' εἰς ἐσπέραν
 δώσουσιν αὐταῖς ἄνδρες.
 TP. ἀλλ' εὐχόμεθα.
 OI. τίς τῆδε ; ποῦ ποτ' εἰσὶ πολλοὶ κάγαθοί ;
 TP. τοισδὶ φέρε δῶ· πολλοὶ γάρ εἰσι κάγαθοί.
 OI. τούτους ἀγαθοὺς ἐνόμισας ;
 OI. οὐ γάρ, οἵτινες 970
 ἡμῶν καταχεόντων ὕδωρ τοσούτον
 εἰς ταὐτὸ τοῦθ' ἐστάσ' ἰόντες χωρίον ;
 TP. ἀλλ' ὡς τάχιστ' εὐχόμεθ'.
 XO. εὐχόμεσθα δῆ.
 TP. ὦ σεμνοτάτῃ βασιλείᾳ θεά,
 πότνι' Εἰρήνῃ, 975
 δέσποινα χορῶν, δέσποινα γάμων,
 δέξαι θυσίαν τὴν ἡμετέραν.
 XO. δέξαι δῆτ', ὦ πολυτιμήτῃ,
 νῆ Δία, καὶ μὴ ποίει γ' ἄπερ αἱ
 μοιχευόμεναι δρῶσι γυναῖκες.
 καὶ γὰρ ἐκεῖναι παρακλίνασαι 980

966 γ' om. V.

969 τοῖσι V.

981 αἰκεῖναι R.

965 κριθήν. Schol. πρὸς τὴν κριθὴν παίζει, ὅτι τὸ τῶν ἀνδρῶν αἰδοῖον κριθὴν ἔλεγον.

966 Supposed to be a test passage as to the presence, or absence, of women at the Old Comedy, but the inference to be drawn from the words is too uncertain to justify the raising of the question. Personally, I think that this line, taken in conjunction with 964, strongly favours their absence. The latest addition to the controversy is an able discussion by Mr. Rogers in the *Intro.* to his *Ecclesiazusae*, pp. xxix.-xxxiii.

968 τίς τῆδε ; "Who is here ?" According to Schol., this formal question was put just prior to a libation, while those present made answer πολλοὶ κάγαθοί. Trygaeus here misses the usual response.

969 τοισδί, i.e. the Chorus, as is shown by 971-972.

971 καταχεόντων ὕδωρ. No doubt the Chorus had already come in for much splashing from the lustral water ; but here the servant proceeds to literally pour it on their heads.

972 εἰς ταὐτὸ τοῦθ' . . . ἰόντες. As though 'they had come forward on purpose to be drenched.

978 πολυτιμήτῃ. A regular epithet of the gods. Cf. *Ach.* 759, where the Megarian, punning on the word, says that in his country corn is πολυτίματος, ἄπερ τοὶ θεοί. So *Eq.* 1390, *Av.* 667, etc.

981 παρακλίνασαι τῆς αὐλείας. For the genitive, cf. *supr.* 30, τῇδὲ παροῖζας τῆς θύρας. The double παρά shows the caution and secrecy of the movement.

- τῆς αὐλείας παρακύνπτουσιν·
 κἄν τις προσέχῃ τὸν νοῦν αὐταῖς,
 ἀναχωροῦσιν·
 κᾶτ' ἦν ἀπήν, παρακύνπτουσιν. 985
 τούτων σὺ πόει μηδὲν ἔθ' ἡμᾶς.
 ΤΡ. μὰ Δί', ἀλλ' ἀπόφηνον ὅλην σαυτὴν
 γενναιοπρεπῶς τοῖσιν ἐρασταῖς
 ἡμῖν, οἳ σου τρυχόμεθ' ἤδη
 τρία καὶ δέκ' ἔτη. 990
 λῦσον δὲ μάχας καὶ κορκορυγὰς,
 ἵνα Λυσιμάχην σε καλῶμεν.
 παῦσον δ' ἡμῶν τὰς ὑπονοίας
 τὰς περικόμεψους,
 αἷς στωμυλλόμεθ' εἰς ἀλλήλους· 995
 μεῖζον δ' ἡμᾶς τοὺς Ἕλληνας
 πάλιν ἐξ ἀρχῆς φιλίας χυλῶ,
 καὶ συγγνώμῃ τινὶ πραότερα
 κέρασον τὸν νοῦν·
 καὶ τὴν ἀγορὰν ἐκ μὲν Μεγάρων

986 ἡμῖν V. 999 ἐκ μὲν Μεγάρων ego: ἡμῖν ἀγαθῶν codd.

982 παρακύνπτουσιν, κ.τ.λ. Cf. *Thesm.* 797, κἂν ἐκ θυρίδος παρακύνπτωμεν, ζητεῖ τὸ κακὸν τεθεῆσθαι | κἂν αἰσχυρθεῖσ' ἀναχωρήσῃ, πολὺν μᾶλλον πᾶς ἐπιθυμεῖ | αἴθις παρακύνψαν ἰδεῖν τὸ κακόν ("this nuisance," woman); Theocr. iii. 6, ὦ χαρλεσσ' Ἀμαρυλλί, τί μ' οὐκέτι τοῦτο κατ' ἄντρον | παρκύνπτουσα καλεῖς τὸν ἐρωτύλον;

989 σου τρυχόμεθ'. For the genitive, cf. Eur. *Hec.* 1256, ἀλγεῖς; τί δὴ 'μέ; παιδὸς οὐκ ἀλγεῖν δοκεῖς;

990 τρία καὶ δέκ' ἔτη. For this important and surprising date, see Intr. pp. 12-14.

991 κορκορυγὰς. "Rumbling 'din." Cf. Aesch. *Theb.* 345, κορκορυγαὶ δ' ἂν ἄστυ: *Ar. Lys.* 491.

992 Λυσιμάχην. A play on a proper name, found also *Lys.* 554, οἶμαι ποτε Λυσιμάχας ἡμᾶς ἐν τοῖς Ἕλλησι καλεῖσθαι. Very similar are *Eq.* 570, ὁ θυμὸς εὐθὺς ἦν Ἀμυνίας, *Vesp.* 380, τὴν ψυχὴν ἐμπλησάμενος Διοπίθους. Cf. *Eq.* 615, *Nub.* 1162.

994 περικόμεψους. "Too clever by

half." These fanciful suspicions no doubt concern the motives of the other side when offering peace.

995 στωμυλλόμεθ'. For the coarse termination -ύλλω, cf. *supr.* 465, n.

996 μεῖζον δ' ἡμᾶς, κ.τ.λ. This is the clearest and strongest passage of those in which Aristophanes gives expression to his Panhellenic longings. See Intr. pp. 3-4.

997 φιλίας χυλῶ. "In a broth of kindness." The four lines lose nothing through the homeliness of the metaphor (for which cf. *Vesp.* 878).

999 ἐκ μὲν Μεγάρων. Meineke and Blaydes adopt Hamaker's correction of line 1000 (ἐκ Μεγάρων for μεγάλων). I agree so far as to think it quite certain that Aristophanes introduced Megara by name to balance ἐκ Βοιωτῶν in 1003; the conjunction, however, of ἐκ Μεγάρων σκορόδων seems barely tolerable. But the letters of ἡμῖν ἀγαθῶν correspond remarkably to those of ἐκ μὲν Μεγάρων. Nor is the cause of corruption far to seek: the first two letters of Μεγάρων

ἐμπλησθῆναι μεγάλων σκορόδων,
 σικύων πρῶων, μήλων, ροιῶν,
 δούλοισι χλανισκιδίων μικρῶν·
 καὶ Βοιωτῶν γε φέροντας ἰδεῖν
 χῆνας, νήττας, φάττας, τροχίλους·
 καὶ Κωπάδων ἐλθεῖν σπυρίδας,
 καὶ περὶ ταύτας ἡμᾶς ἀθρόους
 ὀψωνοῦντας τυρβάζεσθαι
 Μορύχῳ, Τελέᾳ, Γλανκέτῃ, ἄλλοις
 τένθαις πολλοῖς· κᾶτα Μελάνθιον
 ἵκειν ὕστερον εἰς τὴν ἀγοράν,
 τὰς δὲ πεπραῖσθαι, τὸν δ' ὁτοτύζειν,
 εἴτα μονφδεῖν ἐκ Μηδείας,
 ὀλόμαν, ὀλόμαν, ἀποχρηωθείς

1000

1005

1010

1000 ἐμπλησθῆναι 'κ Μεγάρων Hamaker.

1013 ἀποχρηωθείς V:

would be dropped by a haplography (MENMEΓ becoming MENΓ), and the subsequent alteration to ἡμῖν ἀγαθὸν is the simplest of which the remaining letters allow. It may be added that such a jingle as Μεγάρων—μεγάλων was anything but displeasing to a Greek ear. Cf. Jebb on Soph. *Aj.* 61.

1000 ἐμπλησθῆναι. Sc. δός.

1002 χλανισκιδίων. The Megarians manufactured and exported numbers of common jackets. Cf. *Ach.* 519, ἐσσυκοφάντει Μεγαρέων τὰ χλανίσκια, where editors refer to Xen. *Mem.* ii. 7. 6, Μεγαρέων οἱ πλείστοι ἀπὸ ἐξωμυδοποιίας διατρέφονται. For σικύων and σκορόδων cf. *Ach.* l.c.

1004 Schol. points out that in *Ach.* 876 it is a Boeotian who, with his long list of birds, comes like a χεῖμων ὀρνίθιας into the market.

τροχίλους. Identified with the Egyptian Plover or Ziczac. See Thompson, *Glossary of Greek Birds*, s.v.

1005 Κωπάδων. Eels from Lake Copais are the climax of Boeotian luxuries, as in *Ach.* 880.

1007 τυρβάζεσθαι. Here apparently to "jostle." Cf. Isocr. *Antid.* 130, τὴν τύρβην ἐν ᾗ ζῶμεν, "bustle," "turmoil." The words were vulgar; see Neil on *Eg.* 310.

1008 For Μόρυχος, cf. *Ach.* 886,

where the Copaic eel is addressed, ἦλθες ποθεινὴ τοῖς τρυγωδικοῖς χοροῖς, | φίλῃ δὲ Μορύχῳ. In *Vesp.* 506, Bdelycleon would have his father ζῆν βίον γενναῖον ὥσπερ—Μόρυχος: *ib.* 1142. Schol. on *Nub.* 109 quotes from Plat. Com. (*fr.* 106): ὦ θεῖε Μόρυχε, νῦν γὰρ εὐδαίμων (πῶς γὰρ οὐ δαίμων Mein.) ἔφες, | καὶ Γλανκέτης ἡ ψῆττα καὶ Λεωγόρας, | οἱ ζῆτε τερπνῶς οὐδὲν ἐνθυμούμενοι. For Γλανκέτης see Plato above; his nickname was perhaps due to the fact that the fishes ψῆττα and γλαῦκος were often coupled (e.g. Athen. vii. 295 F, 330 B). In *Thesm.* 1033 he is a devouring sea-monster, κῆτει βορὰ Γλανκέτῃ πρόκειμαι. Τελέας was fickle and restless (*Av.* 168-170), lazy (*ib.* 1024-1026), disingenuous (Plat. Com. *fr.* 161), and an ἀνώμαλος πύθκος (Phryn. *fr.* 20).

1009 Μελάνθιον. Cf. *supr.* 804.

1010 εἰς τὴν ἀγοράν. The article was inserted or omitted at will with ἀγορά after local prepositions, without any difference of meaning such as is suggested by Dobree, *Advers.* i. p. 193. See the list given by Starkie, *Vesp.* p. 217.

1012 ἐκ. Cf. *Vesp.* 580, *Thesm.* 135, 770 (Sobolewski, *Praep.* p. 73).

Μηδείας. No doubt a play written by Melanthius himself, following a lament which is here parodied.

τὰς ἐν τεύτλοισι λοχευομένας·

τοὺς δ' ἀνθρώπους ἐπιχαίρειν.

1015

ταῦτ', ὦ πολυτίμητ', εὐχομένοις ἡμῖν δίδου.

ΟΙ.

λαβέ τήν μάχαιραν· εἴθ' ὅπως μαγειρικῶς
σφάζεις τὸν οἶν.

ΤΡ.

ἀλλ' οὐ θέμις.

ΟΙ.

τιῇ τί δῆ;

ΤΡ.

οὐχ ἦδεται δῆπουθεν Εἰρήνη σφαγαῖς,
οὐδ' αἵματοῦται βωμός. ἀλλ' εἴσω φέρων
θύσας τὰ μηρί' ἐξελὼν δεῦρ' ἔκφερε,
χοῦτω τὸ πρόβατον τῷ χορηγῷ σφάζεται.

1020

ΧΟ.

σέ τοι θύρασι χρὴ μένοντα τοῖνον

[ἀντ.

ἀποχειρωθεῖς R Ald.

1023 σέ τοι RV: σέ δῆ Ald. (γρ. V). θύρασι

Dind.: θύραισι codd. Post χρὴ lacunam indicat Meineke.

1014 τεύτλοισι. For these eels served up in beetroot, cf. *Ach.* 893 (a parody of Eur. *Alc.* 367), *μηδὲ γὰρ θανῶν ποτε | σοῦ χωρὶς εἶην ἐντετευτλανομένης*: three passages of Eubulus *ap.* Athen. vii. 300 B-C.

λοχευομένας. "Of the lady who is lying in among beetroot." This is commonly taken to mean "imbedded," but though such a rendering preserves a specious likeness to the derivation of the word, yet *λοχεύσθαι*, which occurs many times in tragedy, is invariably used in connection with childbirth. Cf. Eur. *Ion* 921, *ἐνθα λοχεύματα σέμν' ἐλοχεύσατο | Λατῷ Διοίσι σε καρποῖς*: *Bacch.* 3, *Τρο.* 598. The passive meaning, "brought forth" (*Soph. O. C.* 1322) is precluded by the present tense. It is inconceivable that in a parody of tragedy the common tragic meaning of a word should not be hinted at. We need not seek the parodist's motive, especially as we do not know the passage parodied; he is probably only trying to heighten the absurdity by going great lengths in the female personification of the eel. For this, cf. *Ach.* 883, *πρέσβειρα πενήκοντα Κωπῆδων κορᾶν* (also a parody).

1016 πολυτίμητ'. Here an adjective of two terminations only, as *Nub.* 269 and generally. But see *supr.* 978, *πολυτιμήτη*.

1017 ὅπως . . . σφάζεις. Cf. *supr.* 77, n.

μαγειρικῶς. "In true butcher fashion." Cf. *supr.* 429, *δημιουργικῶς*: *infr.* 1026.

1018 σφάζεις. A butcher's word (Rutherford on Babrius, xxi. 7).

τὸν οἶν. The Attic form of the accusative. See *supr.* 929.

τιῇ τί δῆ; A pleonasm found *Vesp.* 1155, *Thesm.* 84. Cf. *Nub.* 755, *ὅτιν τι δῆ;* *Plut.* 136, *ὅτι τι δῆ;*

1019 οὐχ ἦδεται. The words, as far as *βωμός*, are paratragedic, in spite of the colloquial *δῆπουθεν*.

1020 αἵματοῦται. Cf. Eur. *Andr.* 260, *σφάζ', αἱμάτων θεᾶς βωμόν, ἢ μέτεισί σε*. Aristophanes is fond of laughing at this tragic word. *E.g.* *Thesm.* 694, *πληγὲν μαχαίρα τῇδε φοινῖας φλέβας | καθαιματώσει βωμόν* (cf. Eur. *Hel.* 1599): *Ran.* 475, *τῷ νεφρῷ δέ σου | αὐτοῖσιν ἐντέροισιν ἡματωμένω* (cf. Eur. *Bacch.* 1135).

εἴσω φέρων, i.e. εἴσω φέρων τὸν οἶν θύσον αὐτόν, εἴτ' ἐξελὼν τὰ μηρία δεῦρ' ἔκφερ' αὐτά.

1021 ἐξελών is here best rendered "taking out" merely, not "having reserved" (Blaydes) as a *γέρας ἐξαιρετον*. Cf. *Her.* ii. 87 (of the embalmers), *ἐξελόντες τὴν νηδύν*.

1022 For the sacrifice of stage-illusion, cf. *supr.* 174, n.

1023 If the corresponding line in the strophe (939) is correct, the MSS. are here short by three syllables (- - -, supposing the gap to come after *χρῆ*). But *τοῖνον* is suspicious, if it has to be still further removed from the beginning of the sentence, and Blaydes may be nearer the mark in suggesting some such line as *σέ τοι*

- σχίζας δευρὶ τιθέναι ταχέως
τά τε πρόσφορα πάντ' ἐπὶ τούτοις. 1025
- ΤΡ. οὔκουν δοκῶ σοι μαντικῶς τὸ φρύγανον τίθεσθαι;
ΧΟ. πῶς δ' οὐχί; τί γάρ σε πέφενγ'
ὅσα χρὴ σοφὸν ἄνδρα; τί δ' οὐ
σὺ φρονεῖς ὅποσα χρεῶν ἔστ—
ιν τὸν γε σοφῇ δόκιμον 1030
φρενὶ πορίμῳ τε τόλμῃ;
ΤΡ. ἢ σχίζα γοῦν νενημένη τὸν Στιλβίδην πιέζει.
καὶ τὴν τράπεζαν οἶσομαι, καὶ παιδὸς οὐ δεήσει.
ΧΟ. τίς οὖν ἂν οὐκ ἐπαινέσει—
εν ἄνδρα τοιοῦτον, ὅσ—
τις πόλλ' ἀνατλάς ἔσθ— 1035
σε τὴν ἱερὰν πόλιν;

1029 ὅποσα Ald. (R sec. Herw.): ὅπόσ' ἂν RV. χρεῶν ἔστιν Herm.: χρεῶν ἔστι RVT: ἔστι χρεῶν Ald. 1030 τὸν γε Ald.: τὸν RVT. 1032 νενημένη Verrall: ἐνημένη-codd. 1034 τίς οὖν ἂν οὐκ Dind.: τίς ἂν

θύρασι χρὴ μένοντ' ἐνθάδ', ὦ Τρυναῖε. A simpler explanation of the discrepancy seems to have escaped notice; viz. that the present line is right in the MSS., while *χὴ τύχη* should be removed from line 939, and *κατορθοῦν* (Blaydes) adopted. *ἢ τύχη* would be a very natural glossesma.

1024 *σχίζας*. Cf. Hom. *Il.* i. 462, ii. 425.

1026 *μαντικῶς*. Cf. *supr.* 1017, n.

1028 *χρὴ*. Sc. *ποιεῖν*.

1029 ὅποσα, κ.τ.λ. There is no reason to suspect interpolation (of *γε*) in the Aldine, whose copyist did not understand the metre which he almost exactly preserves (cf. 945-946); else he would have written *ἔστιν* for *ἔστι*. For *χρεῶν ἔστιν* (instead of *χρεῶν* alone, *supr.* 765, *Nub.* 1446), cf. *Eg.* 138, *ἦν ἄρ' ἀπολέσθαι χρεῶν* ("fated").

1031 *πορίμῳ* . . . *τόλμῃ*. We should rather say "bold resource."

1032 *νενημένη*. Dr. Verrall suggests this simple and almost certain correction of the impossible *ἐνημένη*. It is inconceivable that *ἐνδπτεν*, "to fit on," should be used for the simple *ἄπτεν* in the sense "to light." The first letter of *νενημένη* would be lost after the *ν* of *γοῦν*. "The piling of the faggots any-

how is enough to make Stilbides depressed": the style is so professional. *νῆσαι* is regularly used of the piling of wood: cf. *Lys.* 269, *Eur. Herc.* 243, etc. It is uncertain whether *νένημαι* or *νένησμαι* is the correct form of the perfect passive; the sigmatic form is favoured by MSS. in *Nub.* 1203, *Eccl.* 838 (*ἐπινενασμέναι*), but discountenanced by them in *Thuc.* vii. 87. Blaydes on *Eccl.* i. c. quotes Phrynichus from *Bekk. Anecd.* p. 13. 24 in favour of *νένημαι*, and we can now cite Herodas, iv. 15, *νενημένην*.

Στιλβίδην. A soothsayer of considerable repute, who afterwards accompanied the Sicilian expedition (Schol.: cf. *Plut. Nic.* 23). Cf. *Eupolis* (*fr.* 211), *ar.* Schol.

πιέζει. Schol. *ἀντὶ τοῦ λυπεῖ*. This is right. A comparison of this line (understood of fire) with *Lys.* 311, *ἐμπιμπράναι χρὴ τὰς πύλας καὶ τῷ καπνῷ πιέζειν*, has produced the renderings "choke," "make to smart." The latter meaning is quite impossible in a word which always keeps up the idea of heavy pressure, and the former (for *ἀπάγχει*) is highly improbable. In *Lys.* i. c. the meaning is "bear heavily upon," as in *Plat. Crat.* 409 A, *τοῦτο δὲ τὸ ὄνομα φαίνεται τὸν Ἀναξαγόραν πιέζειν*.

ὥστ' οὐχὶ μὴ παύσῃ ποτ' ὦν
ζηλωτὸς ἅπασιν.

ΟΙ. ταυτὶ δέδραται. τίθεσο τῷ μηρὸν λαβών.
ἐγὼ δ' ἐπὶ σπλάγχχν' εἶμι καὶ θυλήματα.

1040

ΤΡ. ἐμοὶ μελήσει ταυτὰ γ'. ἀλλ' ἤκειν ἐχρῆν.

ΟΙ. ἰδού, πάρεμι. μὴν ἐπισχεῖν σοι δοκῶ ;

ΤΡ. ὅπτα καλῶς νυν αὐτά· καὶ γὰρ οὐτοσὶ
προσέρχεται δάφνη τις ἐστεφανωμένος.
τίς ἄρα ποτ' ἐστίν ;

ΟΙ. ὥς ἀλαζῶν φαίνεται·
μάντις τίς ἐστίν.

1045

ΤΡ. οὐ μὰ Δί', ἀλλ' Ἱεροκλῆς

οὗτός γέ πού 'σθ', ὁ χρησμολόγος οὐξ Ὀρεοῦ.

ΟΙ. τί ποτ' ἄρα λέξει ;

οὖν οὐκ RV: τίς οὐκ ἂν Ald. 1037 παύσῃ G: παύσει vulg. 1040
θηλύματα RI. 1047 οὗτός R: αὐτός V Ald. 1048 ΟΙ. add. Mein.

1037 παύσῃ. The worthless G alone (as *infra*. 1226) gives the correct reading. The second pers. sing. fut. indic. was never used after οὐ μὴ except in prohibitions. In Soph. *O. C.* 849, ὁδοιπορήσεως is undoubtedly right, and in Aeschin. 567 ποιήσετε should be altered.

1039 τίθεσο. The middle (as *supr.* 1026) suggests care and arrangement. But *supr.* 1024 we have σχίζας τιθέναι.

1040 θυλήματα. Schol. τὰ τοῖς θεοῖς ἐπιθυόμενα ἅλφιστα· ἐπιρραίνεται δὲ οἷνῳ καὶ ἐλαίῳ. Hesych. βεβρεγμένα μέλιτι ἅλφιστα ἢ θυμιάματα ἐπὶ βωμῶν. Cf. Pherecr. *fr.* 23, θυλήμασι κρύπτετε πολλοῖς: Telecleides (*fr.* 33) *ap.* Schol.

1041 ταυτὰ γ', i.e. the offering of the μηρῶ.

ἤκειν ἐχρῆν. "You ought to have been back again by now"—with the σπλάγχχνα καὶ θυλήματα.

1042 ἐπισχεῖν. "Dawdled."

1044 δάφνη. Schol. οἱ ἱερεῖς καὶ οἱ μάντις δάφνη ἐστεφανοῦντο εἰς γνῶρισμα τῆς τέχνης.

1046 οὐ μὰ Δί', ἀλλ'. For this expression, which denies the exact truth of a statement just made only because the fact was understated by the speaker, cf. *supr.* 6, note. "Why, I should think it was—it's Hierocles, I guess."

We know nothing about this sooth-

sayer apart from the present scene. Schol. quotes from Eupolis (*fr.* 212), Ἱερόκλεις, βέλτιστε χρησμοφῶν ἀναξ. For Hermipp. 38 see *infra*. 1125, n. His Euboean origin is a point against him, but Schol. goes too far in saying δηλοῖ ὅτι ὡς ξένος οὐκ εὖνοεῖ τῇ Εἰρήνῃ. Euboea remained faithful to Athens from 445 to 413 B.C.

1047 οὗτός γε. The superiority of R's reading is clearly shown by *An.* 1680 (μὰ τὸν Δί' οὐχ οὗτός γε παραδοῦναι λέγει), *Eg.* 6, *Vesp.* 945, 953, *An.* 75. The confusion with αὐτός is a common one: e.g. *Eg.* 75, 1277.

Ὀρεοῦ. Oreus, the πολυστάφυλος Ἰστίαία of the Homeric Catalogue (*II.* ii. 537), would have a bad name at Athens in consequence of the prominent part which it had taken in the revolt of 445 B.C. (*Thuc.* i. 114, *Diod.* xii. 7). At that date the Euboean Hippobotae gave place to Athenian cleruchs (*Plut. Per.* 23), and Histiaea became Oreus; but even so there might well be a prejudice at Athens against a town whose former citizens had massacred the crew of an Athenian merchantman (*Plut. l.c.*). Oreus was the only town in Euboea which did not join the revolt of 411 B.C. (*Thuc.* viii. 95, 7, *Arist. Ath. Pol.* 31, 1).

- TP. δῆλός ἐσθ' οὗτός γ' ὄτι
ἐναντιώσεταιί τι ταῖς διαλλαγαῖς.
OI. οὐκ, ἀλλὰ κατὰ τὴν κνίσαν εἰσελήλυθεν. 1050
TP. μὴ νυν ὁρᾶν δοκῶμεν αὐτόν.
OI. εὖ λέγεις.

ΙΕΡΟΚΛΗΣ

- TP. τίς ἡ θυσία ποθ' αὐτῇ καὶ τῷ θεῶν ;
IE. ὅπτα σὺ σιγῇ, κᾶπαγ' ἀπὸ τῆς ὀσφύος.
TP. ὅτῳ δὲ θύετ' οὐ φράσεται ; ἡ κέρκος ποιεῖ
καλῶς.
OI. καλῶς δῆτ', ὦ πότνι' Εἰρήνη φίλη. 1055
IE. ἄγε νυν ἀπάρχου, κᾶτα δὸς τὰπάργματα.
TP. ὀπτᾶν ἄμεινον πρῶτον.
IE. ἀλλὰ ταυταγὶ
ἤδη 'στὶν ὀπτά.
TP. πολλὰ πράττεις, ὅστις εἶ.
κατάτεμνε. ποῦ τράπεζα ; τὴν σπονδὴν φέρε.
IE. ἡ γλῶττα χωρὶς τέμνεται.
TP. μεμνήμεθα. 1060

1048 δῆλός ἐσθ' . . ὄτι. A blending of the two common constructions δῆλός ἐστιν ὢν and δῆλόν ἐστιν ὄτι. So *Plut.* 333.

1050 κατὰ τὴν κνίσαν. He has come "in search of the sweet savour of sacrifice." For this use of κατὰ cf. *supr.* 192, n., Thuc. vi. 32, κατὰ θέαν ἤκειν : *Soph. Tr.* 55, ἀνδρὸς κατὰ ζήτησιν. It is found in Homer.

1053 κᾶπαγ'. "Stand off from the meat." The exclamatory ἀπαγε, with σεαυτὸν understood : cf. *Eg.* 1151, ἀπαγ' ἐς μακαρίαν ἐκποδῶν, with *Ran.* 852, ἀπὸ τῶν χαλαζῶν δ', ὦ πότνι' Εὐριπίδη, | ἀπαγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς (where ἀναγε, adopted by many editors from R, is a very doubtful improvement). We cannot, understanding αὐτόν, construe "keep him away from the meat;" ἀπαγε is not equivalent to ἀπεχε, but

could only mean "take," "conduct" him away from : cf. *supr.* 714, *Nub.* 32, ἀπαγε τὸν ἵππον ἐξαλίσας οἴκαδε, *Thesm.* 915. Nor have we a right to infer that the sense requires "keep him off" : perhaps in the middle of the line the slave takes a large mouthful, drawing from Trygaeus the angry (cf. *Eg. Lc.*) warning that he must keep his hands from picking and stealing as well as his lips from speaking.

1056 ἀπάρχου. Cf. Hom. *Il.* xix. 254, etc.

1059 κατάτεμνε. Sc. τὰ κρέα.

1060 ἡ γλῶττα. The tongue was always cut as a separate offering. Schol. compares Hom. *Od.* iii. 332, ἀλλ' ἄγε τάμνετε μὲν γλώσσας. Cf. *An.* 1705, where the words ἡ γλῶττα χωρὶς τέμνεται are metaphorically applied to orators.

ἀλλ' οἶσθ' ὃ δρᾶσον ;

IE.
TP.

ἦν φράσης.

μὴ διαλέγου

νῶν μηδέν· Εἰρήνη γὰρ ἱερὰ θύομεν.

IE.
TP.

ὦ μέλεοι θνητοὶ καὶ νήπιοι—

ἐς κεφαλὴν σοί.

IE.

οἷτινες ἀφραδίῃσι θεῶν νόον οὐκ αἰόντες

συνθήκας πεπόησθ' ἄνδρες χαροποῖσι πιθήκοις,—

1065

TP.

αἰβοιβοί.

IE.

τί γελᾷς ;

TP.

ἦσθην χαροποῖσι πιθήκοις.

IE.

καὶ κέπφοι τρήρωνες ἄλωπεκιδεῦσι πέπεισθε,

ὦν δόλιαι ψυχαί, δόλιαι φρένες.

TP.

εἶθε σου εἶναι

ῥοφελεν, ῥολαζών, οὐτωςὶ θερμὸς ὁ πλεύμων.

1061 οἶσθ' ὃ δρᾶσον ; A not uncommon and perfectly natural substitute (in vigorous speech) for οἶσθ' ὃ δεῖ δρᾶσαι ; Cf. *Av.* 54, 80, *Soph. O. T.* 543. So with ἦν φράσης, *Eq.* 1158. οἶσθ' οὖν ὃ δρᾶσον ; *Εἰσομ'*, ἦν φράσης γε σύ (following Porson). See Jebb on *Soph. L.c.*, Rutherford on *Babr.* xxxii. 4.

1063 The oracles burst forth as soon as Hierocles hears that Peace is the deity honoured with sacrifice.

ἐς κεφαλὴν σοί. Sc. τράποιτο. Cf. *Ach.* 833, πολυπραγμοσύνη νυν ἐς κεφαλὴν τράποιτ' ἐμοί ; *Plut.* 526, *Nuib.* 40 : *Plaut. Poen.* iii. 3. 32, Capiti vestro istuc quidem !

ἐς. Bachmann (*Conj.* p. 87) claims the form ἐς for this phrase, on the analogy of ἐς κόρακας (*supr.* 37, n.).

1065 χαροποῖσι πιθήκοις. The word λέουσιν was expected. Cf. *Hom. Od.* xi. 611, χαροποί τε λέοντες ; *Soph. Phil.* 1146, χαροπῶν τ' ἔθνη θηρῶν. The first syllable is derived from the Sanskrit *ghar(har)*, "glow," with which *χαίρω* is probably connected (Curtius, *Etym.* *ET.* i. p. 234). Thus, like *γοργός* (see *supr.* 565, n.) it denotes a flashing eye. For the later history of the word, see Lidd. and Scott, s.v. Prof. Jebb (on *Soph. Phil.*, *L.c.*) says that the meaning "truculent" is here implied, but, as λέουσιν is evidently expected, it is hard to see how the epithet can carry with it more than its usual suggestion.

1066 αἰβοιβοί. See *supr.* 15, n. ἦσθην. "That phrase tickles me—bright-eyed apes." For this momentary aorist, cf. *Av.* 570, ἦσθην σέρφω σφαγιαζομένω, "I like the idea of a gnat being sacrificed." *Soph. El.* 668, ἐδεξάμην τὸ ῥήθην.

1067 κέπφοι τρήρωνες. "Timid dotterels" may do for a rendering as well as anything else. The κέπφος was a silly sea-bird : see Thompson, *Greek Birds*, s.v. Cf. *Plut.* 912, ὦ κέπφε, "you simpleton !" It is here substituted for πέλειαι, as πιθήκοις above for λέουσιν. τρήρων is the invariable Homeric epithet of the dove (πέλεια).

ἄλωπεκιδεῦσι. On the animal diminutive ι-δεύ-ς, see Curt. *Etym.* (*ET.* ii. p. 289). Cf. *Av.* 1356, τοὺς πελαργιδέας, Theocr. xv. 121, ἀηδονιδῆες, v. 38, λυκιδῆς. Cratinus shows γαλιδεύς (*fr.* 265) and κορωνιδεύς (*fr.* 179) : see Blaydes' list.

1068 δόλιαι. A constant charge against the Spartans. Cf. *Lys.* 628, καὶ διαλλάττειν πρὸς ἡμᾶς ἀνδράσιν Λακωνικοῖς, | οἷσι πιστὸν οὐδέν, εἰ μὴ περ λύκῳ κεχρηότι ; *Ach.* 308. Schol. quotes *Eur. Andr.* 446, Σπάρτης ἐνοικοι, δόλια βουλ-ευτήρια.

1069 οὐτωςὶ θερμὸς. Here Trygaeus burns his fingers with the meat, and suddenly changes the form of his imprecation. Cf. *Vesp.* 918, θερμὸς γὰρ ἀνὴρ, (then, taking a sip) οὐδὲν ἤττον τῆς φακῆς.

- ΙΕ. εἰ γὰρ μὴ νύμφαι γε θεαὶ Βάκιν ἐξαπάτασκον, 1070
 μηδὲ Βάκεις θνητούς, μηδ' αὖ νύμφαι Βάκιν αὐτόν,—
 ΤΡ. ἐξώλης ἀπόλοι', εἰ μὴ παύσαιο βακίζων.
 ΙΕ. οὐπω θέσφατον ἦν Εἰρήνης δέσμ' ἀναλῦσαι,
 ἀλλὰ τό γε πρότερον—
 ΤΡ. τοῖς ἁλσί γε παστέα ταυτί.
 ΙΕ. οὐ γάρ πω τοῦτ' ἔστι φίλον μακάρεσσι θεοῖσιν, 1075
 φυλόπιδος λῆξαι, πρὶν κεν λύκος οἶν ὑμεναιοί.
 ΤΡ. καὶ πῶς, ὦ κατάρατε, λύκος ποτ' ἂν οἶν ὑμεναιοί;
 ΙΕ. ὥς ἡ σφονδύλη φεύγουσα πονηρότατον βδεῖ,
 χῆ κώδων ἀκαλανθὺς ἐπειγομένη τυφλὰ τίκτει,

1071 νύμφαι codd.: βάκιδες Bury.

1074 τόγε R: τότε V Ald.: τότε

Dobr. τοῖς V vulg.: τοῖς δ' R: τοῖσδ' Boissonade. 1076 κεν V vulg.:

καὶ R. 1078 χῆ κώδων codd.: ἡ τ' ὦδιν' Lennep: κώδινουσ' Blaydes.

1070 The mythical Βάκεις is the oracle-monger *par excellence* in Aristophanes. Cf. *Eg.* 123 sqq., 1003, *Av.* 970. Schol. mentions three Bacides, but the Boeotian had the chief repute. Oracles bearing his name were greatly respected during the Persian wars (Herod. viii. 20, 77: ix. 43). The influence of νύμφαι upon Bacis is also mentioned by Pausanias (x. 12, κατὰσχετος ἐκ νυμφῶν).

1071 μηδ' αὖ . . . αὐτόν. A senseless repetition from the line before. Herwerden would replace νύμφαι by Φοῖβος, Bury by Βάκιδες (*Hermathena* xxvi. p. 97). The latter correction gives a good point and half explains the corruption. But the absurdity may well be intentional.

1072 ἐξώλης. Cf. Dem. 395, ἐξώλης ἀπολοίμην καὶ προώλης, εἰ . . .

βακίζων. "If you won't stop your everlasting Bacis, Bacis." Cf. *Vesp.* 652, πατέριζε, *Thesm.* 617, καρδαμύεις, and the list given by Starkie ad *Vesp.* 609. For the flexible meanings of verbs in -ίζω, see Rutherford, *N. P.* p. 179.

1073 θέσφατον . . . ἀναλῦσαι. For the construction, cf. Hom. *Od.* iv. 561, σοὶ δ' οὐ θέσφατόν ἐστι . . . θανείν.

1074 τό γε. The universal acceptance of τόδε shows ingratitude to R, who alone (as with *τρηχὺν ἱνῆρ.* 1086) has preserved the Epic form. Cf. Hom. *Od.* xiv. 119, Ζεὺς γάρ πον τό γε οἶδε . . . *Εἰ* αε . . .

τοῖς ἁλσί γε. Turning to the sacrifice, Trygaeus in an oracular voice explains the τό γε πρότερον as a detail of cooking. The bathos is exactly like that supplied by ληκίθιον ἀπώλεσεν to the prologues of Euripides (*Ran.* 1208 sqq.). The point is lost if we take the words as a mere careless return to work. For γε, see note on *supr.* 446.

1076 πρὶν κεν . . . ὑμεναιοί. As a matter of fact, Homer never adds κεν or ἂν to πρὶν with subj. For the proverb, editors compare Hom. *Il.* xxii. 263, οὐδὲ λύκοι τε καὶ ἄρνες ὁμόφρονι θυμὸν ἔχουσιν, | ἀλλὰ κακὰ φρονέουσι διαμπερὲς ἀλλήλοισιν: Hor. *Od.* i. 33, 8, *Eprod.* iv. 1.

The Attic form οἶν is not appropriate to Epic diction, which would require οἶν.

1077 σφονδύλη. A kind of beetle often mentioned in Arist. *H. A.* But Hesychius declares that the word was used in Attica as a synonym for γαλή. Possibly he was merely guessing from the present line, where this sense would be most appropriate (cf. *Ach.* 255, *Plut.* 693), without seeing that absurdity is here aimed at.

1078 Here even more absurdly ἀκαλανθὺς is put παρὰ προσδοκίαν for κύων. "And the bell-mouthed goldfinch in her hurry gives birth to a blind brood." Hesychius again would make matters easy by vouching for ἀκαλανθὺς as the name of a kind of hound: but these two lines strongly support one another in

- τουτάκεις οὕτω χρῆν τὴν εἰρήνην πεποῆσθαι.
 TP. ἀλλὰ τί χρῆν ἡμᾶς; οὐ παύσασθαι πολεμοῦντας, 1080
 ἢ διακαυνιάσαι πότεροι κλανσούμεθα μέizon,
 ἔξον σπεισαμένοις κοινῇ τῆς Ἑλλάδος ἄρχειν;
 IE. οὐποτε ποιήσεις τὸν καρκίνον ὀρθὰ βαδίζειν.
 TP. οὐποτε δειπνήσεις ἔτι τοῦ λοιποῦ ἔν πρυτανείῳ,
 οὐδ' ἐπὶ τῷ πραχθέντι ποιήσεις ὕστερον οὐδέν. 1085
 IE. οὐδέποτ' ἂν θείης λείον τὸν τρηχὺν ἐχίνον.
 TP. ἄρα φενακίζων ποτ' Ἀθηναίους ἔτι παύσει;
 IE. ποῖον γὰρ κατὰ χρῆσμον ἐκάυσате μῆρα θεοῖσιν;
 TP. ὄνπερ κάλλιστον δήπου πεπόηκεν Ὀμηρος.

1081 μέizon RV: μέizw Ald.

1086 τρηχὺν R: τραχὺν V vulg.

their wantonness of absurdity. The bird is identified usually (and by Thompson, *Greek Birds*, s.v. ἀκανθυλλίς) with the goldfinch; by Mr. Warde Fowler (*A Year with the Birds*, p. 242 sqq.) with a variety of "warbler." κῶδων is very probably sound (Schol. ἄλλον τὸ ζῶον), though it happens that we cannot parallel from extant authors what seems a very natural nickname for a foxhound. L. and S. compare κρόταλον, lit. "rattle," used of a noisy fellow (*Nub.* 260, etc.). Ingenious corrections are (1) ἦ τ' ὠδῖν' (Lennepe): Schol. σπεύδουσα τὰς ὠδῖνας, (2) κῶδῖνον' (Blaydes), (3) κνώδων, "spiky" (Bury) with a reference to the first part of ἀκαλ-ανθίς.

1079 τουτάκεις, lit. all these times over there were reasons against making peace, i.e. there was all this string of reasons against it (Verrall). Or "it was not then right yet," τουτάκεις standing for τότε merely, as in Pind. *Pyth.* ix. 15 (24). But the word can scarcely be sound; the precision of oracular clauses requires οὕτως or ὥς to balance. Blaydes boldly assumes the required meaning for τουτάκεις.

1081 διακαυνιάσαι. Schol. says that καῦνος = κλῆρος, quoting πῶτος ἔσθ' ὁ καῦνος; from Aristophanes (*fr.* 660), and ἀπὸ προτέρου (ποτέρου Dind.) τὸν καῦνον ἀριθμήσεις; from Cratinus (*fr.* 194). As both examples contain the idea of number, perhaps καῦνος was a dicing term.

1082 Cf. Intr. p. 3.

1083 A proverb which here reflects on the incurably crooked ways of the

Spartans. Cf. *supr.* 1068, n. For the figure, cf. σκόλιον *ap.* Athen. xv. 695 A, ὁ καρκίνος ὧδ' ἔφα . . . Εὐθὺν χρῆ τὸν ἐταῖρον ἔμμεν.

1084 πρυτανείῳ. Perhaps during the war some of the more prominent μάντις enjoyed the high privilege of a seat at the public table in the Prytaneum—not among the officials in the Θόλος. Schol. refers to Lampon, the "cloud-fed" θουριόμαντις of *Nub.* 332. On the subject of σίτησις, see Mr. Marindin in *Dict. Ant.* ii. s.v. Prytaneum.

1085 ἐπὶ τῷ πραχθέντι. Schol. ἐπὶ τῷ γενέσθαι τὴν εἰρήνην, "considering what has come to pass," i.e. peace. Cf. ἐπ' ἐξεργασμένοις (Aesch. *Ag.* 1379, Soph. *Aj.* 377). The rendering "after" for ἐπὶ gives the same sense with less exactness, belonging, as it does, properly to phrases where there is an idea of accumulation, e.g. *Lys.* 1295, ἐπὶ νέα νέαν, *Eccl.* 82, τὰπὶ τούτοις: ἔκτη ἐπὶ δέκα, etc. (lit. "on the top of"). Other views are (1) "Nor will you devise anything against what has come to pass." Cf. *Ach.* 660, etc. (Herwerden): (2) "Nor will you shape the prophecy to suit the event" (Verrall).

ποήσεις . . . οὐδέν. Either (1) "compose any oracles," or (2) "be any good at all." Cf. *supr.* 484, οὐδέν ποιούμεν.

1086 A parallel to the proverb of *supr.* 1083.

1088 γάρ asks an indignant question. Cf. *Vesp.* 1159, ἐγὼ γὰρ ἂν τλαίην ὑποδῆσασθαι ποτε . . . ;

- ὥς οἱ μὲν νέφος ἐχθρὸν ἀπωσάμενοι πολέμοιο 1090
 Εἰρήνην εἴλοντο καὶ ἰδρύσανθ' ἱερεῖν.
 αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχχ' ἐπάσαντο,
 ἔσπενδον δεπάεσσιν· ἐγὼ δ' ὁδὸν ἡγεμόνευον·
 χρησμολόγῳ δ' οὐδεὶς ἐδίδου κῶθωνα φαεινόν.
 IΕ. οὐ μετέχω τούτων· οὐ γὰρ ταῦτ' εἶπε Σίβυλλα. 1095
 ΤΡ. ἀλλ' ὁ σοφός τοι νῆ Δί' "Ομηρος δεξιὸν εἶπεν·
 ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκεῖνος,
 ὃς πολέμου ἔραται ἐπιδημίου ὀκρουέεντος.
 IΕ. φράζω δὴ, μὴ πῶς σε δόλω φρένας ἐξαπατήσας
 ἰκτίνος μάρψῃ—
 ΤΡ. τουτὶ μέντοι σὺ φυλάττον, 1100
 ὥς οὗτος φοβερὸς τοῖς σπλάγχχουσι ἐστὶν ὁ χρησμός.
 ἔγχει δὴ σπονδὴν καὶ τῶν σπλάγχχων φέρε δευρί.
 IΕ. ἀλλ' εἰ ταῦτα δοκεῖ, κἀγὼ 'μαντῶ βαλανεύσω.
 ΤΡ. σπονδὴ σπονδὴ.
 IΕ. ἔγχει δὴ κἀμοὶ καὶ σπλάγχχων μοῖραν ὄρεξον. 1105
 ΤΡ. ἀλλ' οὐπω τοῦτ' ἔστι φίλον μακάρεσσι θεοῖσιν·
 ἀλλὰ τό γε πρότερον, σπένδειν ἡμᾶς, σὲ δ' ἀπελθεῖν.

1091 εἴλοντο codd.: ἰλέοντο Verrall. 1096 δεξιὸς Ald. 1099 δὴ
 Ald.: δὴ νῦν RV. 1107 τό γε ego (cf. 1074): τότε codd.

1090 Cf. Hom. *Il.* xii. 276, νεῖκος ἀπωσαμένους, *supr.* 775, πολέμους ἀπωσαμένην. This mock-oracle consists mostly of tags from Homer.

1091 εἴλοντο. Very ingenious is Dr. Verrall's suggestion ἰλέοντο (Aesch. *Supp.* 117). But εἴλοντο is satisfactory in its most literal sense, "took to themselves."

1092 Hom. *Il.* i. 464.

1093 ἔσπενδον. No doubt Trygaeus suits the action to the words and pours a libation, before "leading the way" by a good pull at the wine.

1094 κῶθωνα. Cf. *Eg.* 600 (and Schol. there). The term is discussed in Athenaeus xi. 66 (483 B-F): see also Lidd. and Scott, s.v.

1095 Σίβυλλα. I borrow from Neil on *Eg.* 61. "The Sibyl is first mentioned by Heraclitus, *fr.* 12 Byw.; in Attic first here, then *Pax* 1095, 1116. . . . Probably the Sibyl found scant honour in Athens: the misogyny of Attic feeling would dislike a female rival to poets and seers (*Pax* 1094-1095, *Plut. mul. virt.*

243 B), and the termination -υλλα was barely respectable, see on 224."

1097-8 Hom. *Il.* ix. 63-64.

1099 σε and φρένας are accusatives of the "whole and part" after ἐξαπατήσας, the object of μάρψῃ being unexpressed owing to the interruption.

1100 Hierocles is ἰκτίνος and κόραξ (*infr.* 1125) because he despoils altars. Cf. Aesch. *Supp.* 751, κόρακες ὥστε, βωμῶν ἀλέγοντες οὐδέν: Babr. lxxviii. 5.

σύ. Addressed to the slave.

1103 κἀγὼ 'μαντῶ βαλανεύσω. "I'll give myself a swill." Hierocles thinks it the duty of Trygaeus to ply him with wine, as it was that of the βαλανεύς to souse the bather with water (*Plat. Rep.* 334 D, and parallels *ap.* Bekker, *Charicles* p. 151 ET, *Dict. Ant.* i. p. 268). He must now be his own attendant, as the ἀναίσχυρος at the baths chose to be (*Theophr. Char.* 9 *fin.*).

1104 σπονδὴ σπονδὴ. Cf. *supr.* 433.

1106 ἀλλ' οὐπω . . . πρότερον. For the way in which the prophet's

- ΙΕ. ὦ πότνι' Εἰρήνη, παράμεινον τὸν βίον ἡμῖν.
 ΤΡ. πρόσφερε τὴν γλῶτταν. σὺ δὲ τὴν σαυτοῦ γ' ἀπένεγκε.
 ΙΕ. σπονδή.
 ΤΡ. καὶ ταυτὶ μετὰ τῆς σπονδῆς λαβὲ θάττον. 1110
 ΙΕ. οὐδείς προσδώσει τῶν σπλάγχχνων;
 ΤΡ. οὐ γὰρ οἶόν τε
 ἡμῖν προσδιδόναι, πρὶν κεν λύκος οἶν ὕμεναιοί.
 ΙΕ. ναὶ πρὸς τῶν γονάτων.
 ΤΡ. ἄλλως, ὦ τᾶν, ἱκετεύεις.
 οὐ γὰρ ποιήσεις λείον τὸν τρηχὺν ἐχίνον.
 ἄγε δὴ, θεαταί, δεῦρο συσπλαγχχνεύετε 1115
 μετὰ νῶν.
 ΙΕ. τί δὲ δὴ 'γώ;
 ΤΡ. τὴν Σίβυλλαν ἔσθιε.
 ΙΕ. οὔ τοι μὰ τὴν Γῆν ταῦτα κατέδεσθον μόνω,
 ἀλλ' ἀρπάσομαι σφῶν αὐτά· κείται δ' ἐν μέσῳ.

1109 ἀπένεγκε V Ald.: ἀπένεγον R. 1111 προσδώσει (προδ- RI)
 RVΓ: δώσει Ald. μοι ante τῶν codd.: del. Bekk. μοι σπλάγχχνων Blaydes.
 1112 προσδιδόναι (προδ- RI) RVΓ: πρὶν διδόναι Ald. κεν GC: καὶ vulg.
 1114 τρηχὺν Cobet (cf. 1086): τραχὺν codd. 1116 τί δὲ δὴ 'γώ
 Richter: τί δὴ ἐγώ R (?) V: τί δ' ἐγῶγε Ald.

words are turned against himself here and below, cf. *Av.* 986-989, λαβὲ τὸ βιβλίον.

1109 γλῶτταν. Cf. *supr.* 1060, n.

ἀπένεγκε. The form given by R stands condemned by the occurrence of *ἐνεγκε* and compounds in ten passages of Aristophanes, in seven of which the metre demands it.

1110 It is not necessary to suppose from *σπονδή* that Hierocles has a cup, or from *ταυτὶ* . . . *θάττον* that Trygaeus throws him meat. This would weaken the effect, and indeed the next line shows that Hierocles has no meat. But he solemnly says *σπονδή* in hope of a drink, while Trygaeus with the words *ταυτὶ*—*θάττον* probably hurls something at his head.

1111 προσδώσει. Cf. *supr.* 955, n.

τῶν σπλάγχχνων. It is hard to say whether τῶν or μοι should go. For the

frequent interpolation of the article, see Bachmann, *Comj.* p. 36, and of the pronoun, van Ijzeren, *De Vitiis*, p. 34 sqq. But perhaps μοι is less needed, and its insertion more natural.

1115 συσπλαγχχνεύετε. Schol. συγγενέ-εσθε τῶν σπλάγχχνων. Cf. *Av.* 983, ἐπὶν ἄνθρωπος ἀλαζῶν | . . . σπλαγχχνεύειν ἐπιθυμῇ.

1116 τί δὲ δὴ 'γώ; An almost certain correction. Cf. *supr.* 227 (and note): *Av.* 67, οἳ δὲ δὴ τίς ἐστὶν ὄρνις; *ib.* 155, *Thesm.* 608, *Ecc.* 542, *Vesp.* 858 (Starkie, *ad loc.*). In all these cases except *Ecc.*, *i.e.*, a pronoun goes closely with the particles.

τὴν Σίβυλλαν ἔσθιε. Refers to *supr.* 1095. Cf. *Nub.* 815, ἀλλ' ἔσθι' ἐλθὼν τοὺς Μεγακλέους κίονας, referring to *supr.* 124.

1118 κείται δ' ἐν μέσῳ. "It's there for any one to take." Cf. Dem. 41, τὰ χωρὶ' ἄθλα τοῦ πολέμου κείμεν' ἐν μέσῳ.

- TP. ὦ παῖε παῖε τὸν Βάκιν.
 IE. μαρτύρομαι.
 TP. κᾶγωγ', ὅτι τένθης εἶ σὺν κἀλαζῶν ἀνήρ. 1120
 παῖ' αὐτὸν ἐπέχων τῷ ξύλῳ, τὸν ἀλαζόνα.
 OI. σὺ μὲν οὖν· ἐγὼ δὲ τουτονὶ τῶν κωδίων,
 ἀλάμβαν' αὐτὸς ἐξαπατῶν, ἐκβολβῶ.
 οὐ καταβαλεῖς τὰ κώδι', ὦ θυηπόλε;
 ἤκουσας; ὁ κόραξ οἷος ἦλθ' ἐξ Ὀρεοῦ. 1125
 οὐκ ἀποπετήσει θᾶπτον εἰς Ἑλύμνιον;
 XO. ἥδομαί γ', ἥδομαι [στρ.]

1119 τὸν Βάκιν. Trygaeus in his haste calls the soothsayer by the name of his chief authority.

μαρτύρομαι. The regular term for a formal protest. Cf. *Ran.* 528, *Ach.* 926, *Vesp.* 1436, etc.

1120 Here μαρτύρομαι is understood in a slightly different sense. "I protest!" "And I protest that you are. . . ."

1121 ἐπέχων. "Laying on," from the common use of ἐπέχειν for "to aim." Cf. *inf.* 1167, Eur. *Bacch.* 1130, *Αὐτονόη τ' ὄχλος τε πᾶς* | ἐπείχε βακχῶν (of the attack on Pentheus). This seems slightly preferable to the rendering "keep on beating him," given by Blaydes, who compares *Eccl.* 317, Thuc. ii. 101, Plat. *Theaet.* 165 E, ἤλεγχεν ἂν ἐπέχων καὶ οὐκ ἀνιέις.

αὐτὸν . . . τὸν ἀλαζόνα. The last two words are an exclamation in apposition to αὐτόν. Cf. *supr.* 2, δὲ αὐτῷ, τῷ κάκιστ' ἀπολουμένῳ.

1122 σὺ μὲν οὖν. Cf. *supr.* 628, n.

1123 ἀλάμβαν' αὐτὸς ἐξαπατῶν. "Which he appropriated in the first place (αὐτός) by knavery," i.e. as perquisites from former sacrifices. Brunnck refers to *Thesm.* 758, *Plut.* 1185, to show that the skin of a sacrificed animal went to the priest. *Plut. l.c.* proves nothing: *Thesm. l.c.* (τοῦτ' ἐπὶ τὸ δέρμα τῆς ἱερῆας γίγνεται) certainly shows that the practice was not unusual. At the same time ἐξαπατῶν is plainly meant to imply (1) that Hierocles was a humbug, (2) that he had no real right to the skins.

ἐκβολβῶ. "I'll peel him," like an onion. Cf. *Ran.* 577, ἀλλ' εἰμ' ἐπὶ τὸν

Κλέων', δς αὐτοῦ τήμερον | ἐκπημιέται ταῦτα: *supr.* 63, ἐκκοκκίσας.

1124 θυηπόλε. A tragic word, used contemptuously.

1125 ἤκουσας; Addressed threateningly to Hierocles, who resists the peeling process.

ὁ κόραξ οἷος ἦλθ'. "There's the crow as he came from his native Oreus!" i.e. naked or nearly so (*Verrall*). No discussion is needed to establish the correctness of this rendering, as against that hitherto given, "What a crow it was that came. . . ." The alteration printed by Blaydes, οἷος ἦλθ' ὁ κόραξ, is surely a warning against rash conjecture in general.

κόραξ. Schol. κόρακα εἶπεν ὅτι ἤρπαξεν. See *supr.* 1100, n. Hesychius gives the nicknames of one Hierocleides as Κολακοφωροκλείδης and Κορακοφοροκλείδης, with a reference (under the former word) to Hermippus (*fr.* 38) and Phrynichus (*fr.* 17). Dobree, on the strength of κόραξ here, would identify Hierocleides with Hierocles; if this guess is right, the nickname would no doubt be Κορακοφωροκλείδης (see Kock on Hermipp. *l.c.*) or Κορακοφωροκλήης. But the divergence of names is at least as striking as the general coincidence.

1126 ἀποπετήσει. For the unsyn-copated form of the future (as against ἐκπτήσεται, *Vesp.* 208) see *supr.* 77, n. The verb is, of course, appropriate to a real κόραξ.

Ἑλύμνιον. According to Schol., either a place in Euboea or a temple "near" Euboea!

1127 The six earliest plays of Aristophanes have a second Parabasis, in which the ante-epirrhematic parts (the

κράνους ἀπηλλαγμένος
 τυροῦ τε καὶ κρομμύων.
 οὐ γὰρ φιληδῶ μάχαις,
 ἀλλὰ πρὸς πῦρ διέλ-
 κων μετ' ἀνδρῶν ἑταί-
 ρων φίλων, ἐκκέας
 τῶν ξύλων ἄττ' ἂν ἦ
 δανότατα τοῦ θέρους
 ἐκπεπρεμισμένα,
 κἀνθρακίζων τούρεβίνθου,
 τήν τε φηγὸν ἐμπυρεύων,

1130

1135

1135 ἐκπεπρεμισμένον (leviter corr. in -α Bergk) Bothe: ἐκπεπρισμένα
 RV: ἐκπεπισμένα Ald.

ἀπλᾶ) do not figure. See Zielinski, *Gliederung d. a. K.* p. 176 sqq. The idyll before us is the only instance of a complete Epirrhematic Syzygy as Zielinski would have it, i.e. with epirrhematic Πνίγη (1156-1158 and 1188-1190). On the merits of the ode, see Intr. p. 2.

1129 Soldiers' fare. Cf. *supr.* 368, 529.

1130 φιληδῶ. "Take a fond pleasure." φιληδεῖ ταῖς ὕσιν is quoted from Antiphanes by Athenaeus (iii. 95 F). Otherwise the verb happens not to occur in extant classical writings, though φιληδία is found in *Ar. Plut.* 307, 311.

1131 πρὸς πῦρ. Cf. *Ach.* 751, διαπεινᾶμες ἀεὶ ποττὸ πῦρ (suggesting διαπίνομεν): *Vespr.* 773. Several phrases in which πρὸς of rest (*Lat.* ad) occurs are πρὸς (τὸν) ἥλιον *Nub.* 771, etc., πρὸς τὴν αἰθρίαν *Plut.* 1129, πρὸς τὸν ἀέρα *Nub.* 198, πρὸς εἰλην *fr.* 627, πρὸς λύχρον *supr.* 692 (Sobolewski, *Praef. Us. Ar.* p. 171).

διέλκων. Cf. *fr.* 109, διελκῦσαι τῆς τυργός. A more lively word than διαπίνειν, as ἔλκειν (*Eur. Cycl.* 417, *Ar. Eq.* 107, etc.) always implies deep draughts. δια- limits the meaning of these compounds to drinking in company.

1132 ἑταίρων. For Ald.'s error, cf. Intr. p. 45, n. 5.

1133 ἐκκέας. This Old-Attic form of the aorist of κάω (*καίω*) is found *Aesch.* *Ag.* 849, *Soph. El.* 757, [*Eur.*] *Rhes.* 97 (*κᾶντες* in all places), and in inscriptions

of the fifth century. The New-Attic form (*supr.* ἐκαύσατε) is that found in prose, although it happens not to occur in inscriptions until 329 B.C. See Meisterhans, *Gramm. Inschr.* p. 182.

1134 δανότατα. Schol. *ξηρότατα*. The word is found in *Hom. Od.* xv. 322 (*Καλλιμαχος* sec. *Suid.* s.v. δανά), ξύλα δανὰ κέσσαι.

1135 ἐκπεπρεμισμένα. A fine correction of Bothe's, although his further change to the genitive is unnecessary, as a dactyl may stand for a cretic at the end of a line before a pause (*Ach.* 218, 225, 301). The corresponding line in the antistrophe (1167, ἐσθίω κάπέχω) seems sound enough, nor could any feet but cretics or first paeons be introduced into lines 1127-1135 and 1159-1167. And, apart from metre, neither of the words given by MSS. are satisfactory in themselves. ἐκπεπισμένα, "squeezed out," is plainly absurd, while in ἐκπεπρισμένα the preposition is out of place: cf. the use of ἐξέπριον in *Thuc.* vii. 25. 6. But both readings are very naturally derived from the rare ἐκπεπρεμισμένα, which also gives just the sense required. Logs may be sawn in the winter, but this careful husbandman "roots up" stumps in the summer with an eye to his winter fire. For the word, cf. *Dem.* 1073, ταύτας (τὰς ἐλάας) ἐξώρυττον καὶ ἐξεπρέμνιζον.

1137 φηγόν. Edible acorns were roasted like chestnuts. Cf. *Plat. Rep.* 372 c, καὶ μύρτα καὶ φηγούς σποδιοῦσι πρὸς τὸ πῦρ μετρίως ὑποπίνοντες.

χᾶμα τὴν Θράτταν κυνῶν,
τῆς γυναικὸς λουμένης.

οὐ γὰρ ἔσθ' ἥδιον ἢ τυχεῖν μὲν ἤδη 'σπαρμένα, 1140
τὸν θεὸν δ' ἐπιφακάζειν, καὶ τιν' εἰπεῖν γέιτονα,
εἰπέ μοι, τί τῆνικαῦτα δρῶμεν, ὦ Κωμαρχίδη;
ἐμπιεῖν ἔμοιγ' ἀρέσκει, τοῦ θεοῦ δρῶντος καλῶς.
ἀλλ' ἄφανε τῶν φασήλων, ὦ γύναι, τρεῖς χοίνικας,
τῶν τε πυρῶν μείζον αὐτοῖς, τῶν τε σύκων ἔξελε, 1145
τόν τε Μανῆν ἢ Σύρα βωστροησάτω 'κ τοῦ χωρίου.
οὐ γὰρ οἶόν τ' ἐστὶ πάντως οἰναρίζειν τήμερον
οὐδὲ τυντλάζειν, ἐπειδὴ παρδακὸν τὸ χωρίον.

1142 τῆνικαῦτα Bentr.: τῆνικάδε codd.

1144 ἄφανε RV Ald.: ἄφεινε

1138 τὴν Θράτταν. Cf. *Ach.* 273, Herodas i. 1, etc. All the sixteen slaves of Cephisodorus the Hermocopid took their names from their nationalities, and three of them are called Θράττα (CIA i. 277, Hicks and Hill, p. 145). Cf. *infr.* 1146, ἢ Σύρα, *Lat.* Davus, Geta, etc.

1139 λουμένης, i.e. making herself neat for the coming feast. Cf. *Lys.* 1063, πρῶ δὲ χρὴ | τοῦτο δρᾶν (i.e. feast) λελουμένους: *An.* 132.

1140 οὐ γὰρ ἔσθ'. Sc. οὐδέν. "For there is nothing more delightful than this—to have your sowing done, with Heaven sending a spitting rain upon the fields, and to hear a neighbour say . . ."

'σπαρμένα. Sc. τὰ σπέρματα, or, less probably, τὰ χωρία.

1141 τὸν θεόν. Cf. *Vesp.* 261, ὕδωρ ἀναγκαίως ἔχει τὸν θεὸν ποῆσαι.

1142 τῆνικαῦτα. "Things being as they are." The word is here transferred from time (*supr.* 338, n.) to circumstances.

Κωμαρχίδη. "Mr. Townclerkson." The κώμαρχος (Xen. *Anab.* iv. 5, 10, Plaut. *Cure.* ii. 3, 7) was the head-man of a village: a patronymic termination is here playfully added. Cf. *Ach.* 595, σπουδαρχίδης, 597, μισθαρχίδης.

1143 ἐμπιεῖν. "To drink deep." Cf. *Eccl.* 142: Eur. *Cycl.* 336, τοῦμπιεῖν γε καὶ φαγεῖν. The same *intensive* ἐν (*Ruth.* *N. P.* p. 67) is added to verbs of eating, ἐντραγεῖν (*Eg.* 51), ἐμφαγεῖν.

τοῦ θεοῦ δρῶντος καλῶς. "As Heaven's doing us a good turn." Cf.

infr. 1157, εὖ ποιοῦντος κώφελοντος | τοῦ θεοῦ τὰρίωματα. Not "as the weather is fine" (Blaydes).

1144 ἄφανε. For the verb, cf. *Eg.* 394, τοὺς στάχους . . . ἀφαίνει. That the simple verb was aspirated is clearly shown by Curtius (*Étyim.* i. p. 478 ET): so Suidas has ἀφανανθήσονται (Velsen, *Eg.* l.c.), and ἀναίνειν is undoubted. ἀφένειν, "sing" (*Thesm.* 590, etc.), is a strange word to apply to the cooking of vegetables, but V's v.l. has held ground through misleading references to Simon. *Amorg.* 24. In that corrupt passage (*ap.* Athen. xiv. 659 E), where MSS. give χῶς ἀφεισα χῶς ἐμιστυλα κρέα, the object of ἀφεισα (rather ἀφηνῶσα) is certainly lost: Bergk's ὄν is highly probable. Moreover, μείζον and ἔξελε in the next line show that the preparation of the materials, not their cooking, is at the moment enjoined. φαύζε (*Hesych.* φαύζειν · φρύγειν) is conjectured by Paley, and printed by Blaydes.

φασήλων. See Athen. ii. 56 A.

1145 ἔξελε. Perhaps here of picking out the best: cf. ἐξαιρετος. But see *supr.* 1021, n., τὰ μῆρ' ἐξελών.

1146 Μανῆν. A common name for a male slave: cf. *An.* 523, 1311, 1329. So Μανία, of a female, *Ran.* 1345.

βωστροησάτω. Cf. *Ach.* 959, τί με βωστρεῖς; For the formation (from βῶαν), cf. ἐλαστρεῖν from ἐλαύνειν.

1147 οἰναρίζειν. Schol. τὸ ἀποφυλλίζειν. Blaydes compares *fr.* 119, ἐλαίζειν.

1148 τυντλάζειν. Schol. πηλοπατεῖν.

καὶ ἔμοῦ δ' ἐνεγκάτω τις τὴν κίχλην καὶ τὸ σπίνω·
 ἦν δὲ καὶ πυὸς τις ἔνδον καὶ λαγῶα τέτταρα, 1150
 εἴ τι μὴ ἔξηνεγκεν αὐτῶν ἡ γαλῇ τῆς ἐσπέρας·
 ἐψόφει γοῦν ἔνδον οὐκ οἶδ' ἄττα κάκδοιδόπα·
 ὦν ἐνεγκ', ὦ παῖ, τρι' ἡμῖν, ἐν δὲ δοῦναι τῷ πατρί·
 μυρρίνας τ' αἶτησον ἐξ Αἰσχινάδου τῶν καρπίμων·
 χάμα τῆς αὐτῆς ὁδοῦ Χαρινάδην τις βωσάτω, 1155

Suid. (et V γρ.).

1154 Ἀρχινάδου Mein.

τύντλος γὰρ ὁ πηλός. ἢ ἀντὶ τοῦ βωλοκοπεῖν. Cf. Photius (ter).

παρδακόν. "Dripping wet." But the word is quite obscure, except for the Schol.'s explanation *διυγρον*, and citation of Simon. *Amorg.*, σὺν παρδακοῖσιν εἵμασιν σεσαγμένους. See Curtius, *Etym.*, ET. ii. p. 158.

1149 ἐξ ἑμοῦ. "From my house." So probably ἐξ Αἰσχινάδου, *infr.* 1154. Cf. *Plut.* 84, ἐκ Πατροκλέους ἐρχομαι. See Sobolewski, *Praep.* pp. 71-72. The neighbour who says all this has dropped in on "Κωμαρχίδης," and after ordering the latter's wife about sends for food out of his own larder.

κίχλην. Cf. *supr.* 531, n.

σπίνω. Cf. *fr.* 387. 7, σπινιδίους τε καὶ κίχλαις. The σπίνος is identified with the chaffinch (Thompson, *Greek Birds*, s.v.).

1150 πυὸς. "Beestings," the first milk given by a cow after calving, was much esteemed. Cf. *Vesp.* 710, *fr.* 318. 5, 569. 4, *Cratin.* *fr.* 142. For the accent see Schol., and Chandler, *Greek Accent.* § 327.

λαγῶα τέτταρα. "Four portions of hare." That τέτταρα is not here indefinite (Blaydes on *Ach.* 2) is shown by *infr.* 1153. In *Eg.* 1192 hare is the climax of good dishes: cf. *Vesp.* 709, ἔξω ἐν πᾶσι λαγώοις (by surprise for ἀγαθοῖς), and the section in *Athen.* ix. 399 D-401 B. The animals were im^uported (during peace) from Megara (*Ach.* 520) and Boeotia (*ib.* 878).

1151 ἡ γαλῇ. For the suspicion, cf. *Vesp.* 363, ὥσπερ με γαλῇν κρέα κλέψασαν ἡ τηροῦσαν: *Thesm.* 559, *supr.* 794, *Herodas*, vii. 90.

1152 ἐψόφει γοῦν ἔνδον. Cf. *supr.* 233, θορυβεῖ γοῦν ἔνδον. "Anyhow she was making a clatter, heaven knows what about, inside the larder, and up-

setting things." The chief idea of *κνδοιδοπαῖν* seems to be confusion, not noise. Cf. *Nub.* 615, ὡμᾶς δ' οὐκ ἄγειν τὰς ἡμέρας | οὐδὲν ὀρθῶς, ἀλλ' ἄνω τε καὶ κάτω κνδοιδοπαῖν.

1153 δοῦναι. *Infin.* for imperative, a use common in Homer and in Sophocles, with whom it is "sententious" (Jebb on *O. T.* 1529). So here it is slightly pompous, in *Vesp.* 386 absurdly impressive.

τῷ πατρί. "My father," who had stayed at home.

1154 μυρρίνας . . . τῶν καρπίμων. "Myrtle-boughs—with berries on them." The boughs were passed from hand to hand at *συνπόσια* during the capping of σκόλια: cf. *Nub.* 1364, *fr.* 430. The berries may be wanted (1) as adding grace to myrtle-garlands (*Athen.* 675 E, 678 A); thus in *Soph. O. T.* 82 Creon comes *κάρα* | *πολυστεφής* . . . *παγκάρπου δάφνης*; (2) for dessert (*Athen.* 50 E, 52 F, 75 C); (3) as mere ornaments to the boughs, as with our holly.

αἶτησον. More polite than the parallel in *Vesp.* 680, *παρ' Εὐχαρίδου καὶ τὸς τρεῖς ἀγλίθας μετέπεμψα*, where possibly Eucharides may be a tradesman quartered in *αἱ μυρρίναι* (*Thesm.* 448).

Αἰσχινάδου. The lengthening of the second syllable is strange, but no correction is justified, in face of the unalterable Ἰπποδάμου of *Eg.* 327. Cf. *Aesch. Theb.* 488, Ἰππομέδοντος, 547, Παρθενοπαῖος. In all these cases the lengthened vowel is followed by a liquid.

1155 τῆς αὐτῆς ὁδοῦ. "While you are about it." See other examples in Blaydes, and cf. *Herodas* v. 66, μῆ δέι σε | ὁδῷ γενέσθαι ποικίλον, *Soph. El.* 1314.

Χαρινάδην. The same name is given to an old jurymen, *Vesp.* 232.

βωσάτω. An Ionic contraction:

ὥς ἂν ἐμπή μεθ' ἡμῶν,
 εὖ ποιούντος κῶφελούντος
 τοῦ θεοῦ τάρώματα.
 ἡνίκ' ἂν δ' ἀχέτας [ἀντ.
 ἄδῃ τὸν ἡδὺν νόμον, 1160
 διασκοπῶν ἡδομαι
 τὰς Λημνίας ἀμπέλους,
 εἰ πεπαίνουσιν ἤ—
 δη· τὸ γὰρ φῖτυ πρῶ—
 ον φύσει· τὸν τε φή—
 ληχ' ὀρῶν οἰδάνοντ', 1165
 εἶθ' ὁπόταν ἦ πέπων,
 ἐσθίω καπέχω,
 χᾶμα φήμ', ὦραι φίλαι, καὶ
 τοῦ θύμου τρίβων κυκῶμαι·
 κᾶτα γίγνομαι παχύς 1170
 τηνικαῦτα τοῦ θέρους
 μᾶλλον ἢ θεοῖσιν ἐχθρὸν ταξίαρχον προσβλέπων,

1159 ἡνίκ' ἂν δ' Herm.: ἡνίκα δ' ἂν RV: ἡνίκ' ἂν Ald. 1164 πρῶν RV
 Ald.: πρῶτον Suid. 1165 φύσει RV: φύει Ald. οἰδαίνοντ' codd.: corr. Benti.

Homer has ἐπιβῶσομαι, Herodotus ἐνωσα, νενωμένος. Suid. cites βῶσον from Cratinus (*fr.* 396). Cf. Herodas, iii. 23, βῶση, iv. 41, βῶσον: Theocr. v. 64, xvii. 60.

1156 ἐμπή. Cf. *supr.* 1143, n.

1158 τάρώματα. Schol. τὰ ἀροτριάματα: so Hesychius. See Kock on Eupolis, *fr.* 304. The late form ἀρομα (Ald. τάρώματα) is perhaps an attempt at conformity with ἡροσα, ἀροτρον, but in the papyri "nouns in -μα are constantly showing short penult. Thus θέμα . . . πρόσθεμα . . . ἐπίθεμα . . . πρόδομα."—J. H. Moulton in *Class. Rev.* xviii. (1904), p. 108.

1159 ἀχέτας. Properly an adjective, "noisy" (Hes. *Op.* 580, ἡχέτα τέττιξ), then used as a special name for the cicada: cf. φερέοικος, ἀνύστεος. Cf. *An.* 1095, ἡνίκ' ἂν ὁ θεσπέσιος ὀξὺ μέλος ἀχέτας | θάλπεσι μεσημβρινοῖς ἡλιομανῆς βοᾷ.

1163 πεπαίνουσιν. Elsewhere transitive.

1164 φῖτυ. Cf. Eupolis *fr.* 49 (see Kock), Pherecr. *fr.* 244, Ar. *fr.* 297.

The form is due to dissimilation of *φῦτυ (Curt. *Etyim.* ET. ii. 367).

1165 φήληκα. The φήληξ is said by Schol. to be a name for the *δλυνθος*, a kind of wild fig which deceives (φηλοῦν) the eye by swelling without ripening. Cf. Bekk. *Anecd.* ap. Kock, Ar. *fr.* 527. The derivation suggested above is improbable.

1167 καπέχω. "And have a good go at it." See *supr.* 1121, ἐπέχων τῷ ξύλῳ, and note.

1168 ὦραι φίλαι. "Blessed goddesses of the Seasons." A phrase of thanksgiving to the personified ὦραι (*supr.* 456).

1169 τοῦ θύμου τρίβων κυκῶμαι. "I bruise some thyme and mix myself a draught," a κυκεῶν (*supr.* 712).

κυκῶμαι. For the literal use, cf. *Vesp.* 1515, ἄλμην κύκα τούτοισιν (τοῖς καρκίνοις).

1171 τηνικαῦτα τοῦ θέρους. Cf. Plat. *Rep.* 329 B, ἐνταῦθα ἡλικίας.

1172 μᾶλλον ἢ. The antecedent is γίγνομαι παχύς, not (as Blaydes) ἡδομαι

τρεις λόφους ἔχοντα καὶ φοινικὶδ' ὀξεῖαν πάνν,
 ἣν ἐκεῖνός φησιν εἶναι βάμμα Σαρδιανικόν·
 ἣν δέ που δέη μάχεσθ' ἔχοντα τὴν φοινικίδα, 1175
 τηνικαυτ' αὐτὸς βέβαπται βάμμα Κυζικηνικόν·
 κἄτα φεύγει πρῶτος, ὥσπερ ξουθὸς ἱππαλεκτρυνών,
 τοὺς λόφους σείων· ἐγὼ δ' ἔσσηκα λινοπτώμενος.

1174 Σαρδιανικόν R. 1175 ἣν δέ που δέη R Ald.: ἣν δέη δέ που V.
 1176 χεζικηνικόν Markland. 1178 λινοπτώμενος codd.: δὴ πνέων
 (potius πνέων) μένος Herw.

from l. 1161. But the logical force of μάλλον ἢ is flatly adversative rather than comparative; "which is by no means the case when I have to gaze . . ."

θεοῖσιν ἔχθρον. A slang epithet, not unlike our "god-forsaken." The substantive θεοσεχθρία occurs *Vesp.* 418.

1173 λόφους. Cf. *supr.* 395.
 φοινικὶδ' ὀξεῖαν. "A bright scarlet uniform." Cf. *Lys.* 1140, *Ach.* 320. One Scholiast explains φοινικὶς as a scarlet helmet! ὀξύς is here transferred from what hurts the touch to what hurts the sight; Blaydes compares Pind. *Pyth.* i. 20 (36), Αἶτνα πάντες χιόνος ὀξείας τούθηνα.

1174 βάμμα Σαρδιανικόν. Cf. *Ach.* 112, ἵνα μὴ σε βάψω βάμμα Σαρδιανικόν. Schol. διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαί. Cf. Plat. Com. fr. 208, Blaydes on *Ach. l.c.*

1175 ἣν δέ που δέη. R's order of words is vindicated by *Eg.* 571, *Av.* 1113.

1176 αὐτός. In contrast to his φοινικὶς.

βάμμα Κυζικηνικόν. Schol. refers to the cowardice and effeminacy of the Cyzicenes, but obviously there is a pun on χέζειν and the effect of panic on the stomach. Cf. *Eg.* 1057, Juv. xiv. 199, Trepidum solvunt tibi cornua ventrem.

1177 ξουθὸς ἱππαλεκτρυνών. "A buff horse-cock." From the Μυρμιδόνες of Aeschylus (Schol.). Cf. *Ran.* 932, where Dionysus backs up an attack on Aeschylus by saying that he has lain awake τὸν ξουθὸν ἱππαλεκτρυνά ζητῶν τίς ἐστιν ὄρνις: Aeschylus replies that it was the figure-head of a ship. A ἱππαλέκτωρ is painted on a fifth century vase, now at Florence (Harrison and MacColl, *Greek Vase Paintings*, pl. viii.); it is a winged horse with a cock's tail. The application to an officer is perhaps suggested by

the strut and the λόφοι of a cock, added to the fact that the taxiarch, though in command of infantry, would himself be on horseback. See the close parallel in *Av.* 799, ἡρέθη φύλαρχος, εἰθ' ἱππαρχος, εἰθ' ἐξ οὐδενός | μεγάλη πράττει καστὶ νυνὶ ξουθὸς ἱππαλεκτρυνών. For the prefixes ἱππο- and βο- denoting unwieldiness, see Starkie on *Vesp.* 1206. The meaning of ξουθός is very uncertain; see Rutherford on Babr. cxviii. 1.

1178 ἐγὼ δ' ἔσσηκα. Contrasted with φεύγει: the private soldier has to show more courage than his officer. Blaydes wrongly (whatever view is taken of λινοπτώμενος) understands a contrast between rustic idleness and war.

Λινοπτώμενος. The length of the first syllable is quite fatal to the explanation supported by the Scholiast, "watching the hunting-nets," hence "keeping guard at my post," though there is no reason to doubt the existence of a noun λινοπτῆς in such a sense, which Schol. attributes to Aristotle (comparing οἰνόπτῆς), and which Photius explains in his Lexicon. The sense required is "like a hero." Herwerden's suggestion δὴ πνέων (rather πνέων) μένος, which Blaydes (*Advers.* p. 37) finds "parum felix," seems highly probable. The Epic phrase comes in very fittingly, much like the tragic σύν δόρει σύν ἀσπίδι, *supr.* 357. Cf. Hom. *Od.* xxii. 203, ἐνθα μένος πνέοντες ἐφέστασαν. A phrase ending in -ωνμενος almost invites corruption into a participle. As to δὴ, the confusion between Δ and Λ has often been noticed, while that between Η and Ι is the commonest of all errors. The remaining letters (ΙΝΕΙ as against ΝΟΙΤ) scarcely justify a theory of anagrammatism, but they are not altogether dissimilar.

ἡνίκ' ἂν δ' οἴκοι γένωνται, δρῶσιν οὐκ ἀνασχετά,
 τοὺς μὲν ἐγγράφοντες ἡμῶν, τοὺς δ' ἄνω τε καὶ κάτω 1180
 ἐξαλείφοντες δις ἢ τρίς. αὐριον δ' ἔσθ' ἡ' ξοδος.
 τῷ δέ σιτί' οὐκ ἐώνητ'· οὐ γὰρ ἦδεν ἐξιόν.
 εἶτα προσστὰς πρὸς τὸν ἀνδριάντα τὸν Πανδίωνος
 εἶδεν αὐτόν, κάπορῶν θεῖ τῷ κακῷ βλέπων ὀπόν.
 ταῦτα δ' ἡμῖς τοὺς ἀγροίκους δρῶσι, τοὺς δ' ἐξ ἄσπεως 1185

1181 δ' RV: γ' Ald.

θεῖ RV: εἴθει Ald.: ζεῖ Tyrrell.

1183 προσστὰς Lenting: προστὰς codd.

1184

1185 ἄσπεως R: ἄσπεος V vulg.

1180 The names of citizens of military age who were possessed of a certain amount of property were down on the *κατάλογος* or register of hoplites, in accordance with which they were requisitioned in rotation. Aristophanes complains that those in authority tampered with the list; cf. *Eg.* 1369, ἐπειθ' ὀπλίτης ἐντεθεῖς ἐν καταλόγῳ | οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται, | ἀλλ' ὥσπερ ἦν τὸ πρῶτον ἐγγεγράφεται. A taxiarch was largely responsible for that part of the *κατάλογος* which concerned his own tribe.

ἄνω τε καὶ κάτω. "Quite casually," "anyhow." An extension of the use with verbs like *στρέφειν* and *συγχεῖν*.

1181 ἐξαλείφοντες. Cf. *Arist. Ath. Pol.* ch. 36, 2, τοὺς μὲν ἐξήλειφον τῶν <ἐγ> γεγραμμένων, *ib.* 49, 2, where both words are again used.

ἔσθ'. Blaydes takes this for *ἔσται*, but *ἔστί* is far more vivid and natural. For the use, cf. *Eg.* 1359, οὐκ ἔστιν ὑμῖν . . . ἀλφίτα, | εἰ μὴ καταγνώσσεσθε. Bothe strangely declares that these four words are spoken by the *ταξιάρχος*. Rather, they go closely with the next line. The sad plight of the conscript is pictured briefly: the expedition starts to-morrow; he has bought no provisions, for he knew nothing about it; and then, behold! he sees his name up.

1182 τῷ δέ σιτί' . . . Cf. *supra* 367, ἀλλ' οὐδὲν ἡμπολόηκά πω, | οὐτ' ἀλφίτ' οὔτε τυρόν.

ἐώνητ'. The elided syllable is -αι, not -ο, since the perfect, not pluperfect, is suited to the parallel *ἔστί*.

ἦδεν. For the ν *ἐφελκυστικόν* in the third pers. sing. pluperf. act., see Rutherford, *N. P.* p. 229 *sqq.*

1183 προσστὰς. A necessary correction of *προστὰς*. The mistake is very

common; thus in *Soph. O. T.* 79, *O. C.* 30, all MSS. give *προστέλχοντα*. See Blaydes *cr. n.*, and Jebb on *Soph. O. C.* 986.

τὸν ἀνδριάντα τὸν Πανδίωνος. In front of the statues of the eponymous heroes of the ten tribes were regularly posted certain public notices, *e.g.* proposals for new laws (*Aeschin. Ctes.* 39, *Suidas s.v.* ἐπώνυμοι), and, as here, lists of those required for military service. Cf. *Arist. Ath. Pol.* ch. 53, 7, χρώνται δὲ τοῖς ἐπώνυμοις (*i.e.* τῶν φυλῶν) καὶ πρὸς τὰς στρατείας, καὶ ὅταν ἡλικίαν ἐκπέμψωσι, προγράφουσιν ἀπὸ τίνος ἀρχontos καὶ ἐπώνυμου (*i.e.* τῶν ἡλικιῶν) μέχρι τίνων δεῖ στρατεύεσθαι. Cf. *ib.* ch. 53, 4. The statues stood ἀνωτέρω τοῦ Θόλου (*Paus.* i. 5, 1), and their site is as uncertain as that of the Θόλος and *Μητροῶν*. See Harrison and Verrall, *Myth. and Mon.*, p. 57 *sqq.*

1184 εἶδεν. Momentary aorist, in contrast to *ἐστί* and *ἐώνηται*.

αὐτόν. Sc. ἐγγεγραμμένον.

θεῖ. Prof. Tyrrell (*Class. Rev.* i. p. 131) would emend to *ζεῖ*, remarking that *Schol.* (εἰς ἀμχανίαν καὶ ἀπορίαν περιστάται) shows no trace of *θεῖ*. This is true, but *Schol.*'s paraphrase is most unsuitable to *ζεῖ*, and evidently concerns ἀπορῶν only. Further, *ζεῖ* would probably have drawn a note, while *θεῖ* was very properly left to explain itself.

τῷ κακῷ. Causal dative, going with ἀπορῶν and βλέπων ὀπόν, or with ἀπορῶν only.

βλέπων ὀπόν. For this colloquial use of *βλέπειν* with an internal accusative, cf. *Eg.* 631, ἐβλεψε νᾶπυ, *Vesp.* 643, *Ach.* 95 (and Blaydes there). It can also be used with more dignity, *e.g.* *Aesch. Theb.* 498, φόνον βλέπων.

1185 ἄσπεως. MSS. give *ἄσπεος*.

ἦττον, οἱ θεοῖσιν οὗτοι κἀνδράσι ῥιψάσπιδες.
 ὦν ἔτ' εὐθύνας ἐμοὶ δώσουσιν, ἦν θεὸς θέλη·
 πολλὰ γὰρ δὴ μ' ἠδίκησαν,
 ὄντες οἴκοι μὲν λέοντες,
 ἐν μάχῃ δ' ἀλώπεκες.

1190

ΤΡ.

ἰοὺ ἰοῦ.

ὅσον τὸ χρῆμ' ἐπὶ δείπνον ἦλθ' εἰς τοὺς γάμους.
 ἔχ', ἀποκάθαιρε τὰς τραπέζας ταυτηί·
 πάντως γὰρ οὐδὲν ὄφελός ἐστ' αὐτῆς ἔτι.
 ἔπειτ' ἐπίφερε τοὺς ἀμύλους καὶ τὰς κίχλας
 καὶ τῶν λαγῶν πολλὰ καὶ τοὺς κολλάβους.

1195

1187 ἔτ' V² vulg.: ἐντεῦθεν R. 1188 γὰρ δὴ V Ald.: μὲν γάρ R. 1195
 ἐπίφερε ego: ἐπισφύρει R: ἐπεισφύρει VI: ἐπέισφερε Ald.: ἐπιφύρει Dobr.

“ἄστεως is the only form found in stone records, and though there are many lines in poetry which require ἄστεως, there are none in which ἄστεος must be read.” Rutherford, *Greek Gramm.* p. 134. Cf. Meisterhans, *Gramm. Inschr.* p. 138, note 1203.

1186 ἀνδράσι. The insertion of ν ἐφέλκυστικόν is a mistake, since the Athenians objected to ν. Aristophanes regularly lengthens a short vowel before ρ both in *arsē* (e.g. *Nub.* 416, μήτε ῥιγῶν, *Vesp.* 982, τὸ ῥοφεῖν, etc.), and in *thesi*, *Nub.* 344. The only exception is *Vesp.* 1066 (lyric).

ῥιψάσπιδες. Put παρὰ προσδοκίαν for ἐχθροί.

1187 ὦν. Genitive of compensation, after εὐθύνας δώσουσιν, as after δίκην δοῦναι.

ἔτ'. “Some day.” ἔτι is commonly used in threats. Cf. Eur. *Alc.* 731, δίκας τε δώσεις σοῖσι κηδεσταῖς ἔτι.

θέλη. For the form, see *supr.* 939, n., Rutherford, *N. P.* p. 416, Meisterhans, *Gramm. Inschr.* p. 178, Starkie, *Vesp.* p. 411.

1190 ἀλώπεκες. A proverb against the Spartans is quoted by Schol., οἴκοι λέοντες, ἐν Ἐφέσῳ δ' ἀλώπεκες. But we do not know of any Spartan expedition that had landed in Asia up to this time; that of 525 B.C. was only against Samos. So it seems likely that the proverb arose in later time with the help of this line of Aristophanes. Cf. Dobree *Advers.* ad loc. (II. p. 212).

1192 ὅσον τὸ χρῆμ'. “What a quantity of people.” Sc. ἀνθρώπων. When ὅσον or μέγα is added to the periphrastic (τὸ) χρῆμα (*supr.* 38, n.), the phrase denotes (1) *size*, e.g. *Ecc.* 394, τοσοῦτον χρῆμ' ὄχλου: *Lys.* 1031, *Eg.* 1219: (2) *quantity*, as here, *Ach.* 150, *Ran.* 1278, τὸ χρῆμα τῶν κόπων ὅσον: (3) *length*, *Nub.* 2, τὸ χρῆμα τῶν νυκτῶν ὅσον.

1193 ταυτηί. Trygaeus hands the slave something with which to clean the tables. Schol. is probably right in supposing the duster to be a plumed helmet, as the next line is thus explained. Herwerden understands φοινικίδι.

1194 πάντως, κ.τ.λ. = omnino non iam opus est illa.

1195 ἐπίφερε. All editors follow Dobree in reading ἐπιφύρει, but the verb is only used in heaping earth or stones upon something, and though ἐπιφορήματα is quoted of dishes put upon the table (*fr.* 774), that word carries the meaning of ἐπιφέρειν, not of ἐπιφορεῖν. More probable is ἐπίφερε, which Blaydes suggests (though he reads ἐπιφύρει), quoting from Mnesimachus *ap.* Athen. x. 421 C, ἐπιφέρει τραγήματα | ἡμῖν ὁ παῖς μετὰ δείπνον ἀκίδας Κρητικὰς.

ἀμύλους. Schol. πλακοῦντές τινες. *Ach.* 1092, Athen. xiv. 648 E.

1196 τῶν λαγῶν. Cf. *supr.* 1150, 1153.

κολλάβους. Loaves of diminutive size. Cf. Schol. here and on *Ran.* 507; Athen. iii. 110 F (ἐκ νέου πυροῦ).

ΔΡΕΠΑΝΟΥΡΓΟΣ

ποῦ ποῦ Τρυγαῖός ἐστιν ;

ΤΡ.

ἀναβράττω κίχλας.

ΔΡ.

ὦ φίλτατ', ὦ Τρυγαί', ὅσ' ἡμᾶς τὰγαθὰ
δέδρακας, εἰρήνην ποιήσας· ὡς πρὸ τοῦ
οὔδεις ἐπρίατ' ἂν δρέπανον οὐδὲ κολλύβου,
νυνὶ δὲ πένθ' ἕκαστον ἐμπολῶ δραχμῶν.
ὁδὶ δὲ τριδράχμους τοὺς κάδους εἰς τοὺς ἀγρούς.
ἀλλ', ὦ Τρυγαίε, τῶν δρεπάνων τε λάμβανε

1200

1201 νυνὶ δὲ πένθ' ἕκαστον ἐμπολῶ δραχμῶν Bachmann: νυνὶ δὲ πεντήκοντα δραχμῶν ἐμπολῶ codd.: νυνὶ δ' ἐγὼ μὲν πεντέδραχμα ταῦτ' ἐμπολῶ Elmsl.

1200 ἐπρίατ' ἂν. Cf. *supr.* 67, n. In this instance we seem to catch the ordinary conditional ἂν with indic. in the act of becoming frequentative.

κολλύβου. "Teste Polluce ix. 72, λεπτὸν erat νομισμάτιον, quota vero oboli particula ignoramus" (Herwerden). There is, however, good reason for supposing that the χαλκοῦς (8 to the obol, Pollux. ix. 65) was divided into 4 κόλλυβοι. See Head, *Historia Numorum* (1887), p. 328, Hultsch, *Métrologie*, p. 228, n. 2.

1201 πένθ' ἕκαστον. The MSS. with πεντήκοντα can scarcely be right; for though the scythe-maker is free to exaggerate the price he gets, no point, funny or otherwise, can be extracted from the descent to the rational τριδράχμους in the next line. For corrections see next note (fin.) and Blaydes, cr. n.

δραχμῶν. It is still held by some that Aristophanes allowed himself to lengthen a vowel before a mute and liquid (*supr.* 261, n.) in this word; thus the Oxford editors follow the MSS. here and in *Plut.* 1019. δῶραχμή is found in Aristophanes twenty-one times (including *Ach.* 161, where the second foot is a tribrach, the division being defended by the fact that δύο δραχμαὶ form a single word; cf. *Ach.* 66, 90, 159, *Ran.* 173, 176, *fr.* 614); δῶραχμή three times (Bachmann, *Lex. Spec.* s.v.). These are (1) *Vesp.* 691, αὐτὸς δὲ φέρει τὸ συνηγορικόν, δραχμὴν, κὰν ὕστερος ἔλθῃ, where the lengthening may be conceded to anapaests (cf. *An.* 553, 579, 591). (2)

Plut. 1019, ὅποτε προτείνειν γε δραχμαὶ εἴκοσιν. This is the crucial instance; it defies alteration. The first three words are obviously right, γε being necessary in view of the preceding line; εἴκοσιν is a plain reference to line 982; and nothing can be added to γε which will make the transposition εἴκοσιν δραχμαὶ possible. I can only suggest that the poet wrote τὰς ὀκτῶ δραχμαὶς (cf. line 983), and that a meddlesome copyist preferred the larger of the two sums possible. (3) The present line, which is otherwise suspect, since almost all critics condemn πεντήκοντα. Plainly the phrase which was ousted by πεντήκοντα ended in a consonant, and the hiatus caused by the usurping word was obviated by the transposition of ἐμπολῶ δραχμῶν. Bachmann's correction is neat and satisfactory, while Elmsley's line in no way explains the corruption.

ἐμπολῶ. Prof. Jebb on *Soph. Trach.* 250 says, "ἐμπολᾶν as='to sell' lacks classical evidence." Here, however, we have a clear instance of the use; even with the reading of MSS. αὐτὰ must be understood, to account for the genitive of exchange. (L. and S.'s rendering, "to the amount of fifty drachmae," is impossible.) Another case is *Thesm.* 452, ὥστ' οὐκέτ' ἐμπολῶμεν οὐδ' εἰς ἡμῖν, where οὐδ' εἰς ἡμῖν should be taken as the object of the verb; "we don't sell half the number."

1202 τριδράχμους. A variation for τριῶν δραχμῶν.

καὶ τῶνδ' ὅτι βούλει προῖκα· καὶ ταυτὶ δέχου·

ἀφ' ὧν γὰρ ἀπεδόμεσθα κάκερδάναμεν

1205

τὰ δῶρα ταυτὶ σοι φέρομεν εἰς τοὺς γάμους.

TP.

ἴθι νυν, καταθέμενοι παρ' ἐμοὶ ταυτ' εἵσιτε

ἐπὶ δεῖπνον ὡς τάχιστα· καὶ γὰρ οὗτοσι

ὅπλων κάπηλος ἀχθόμενος προσέρχεται.

ΟΠΛΟΠΟΙΟΣ

οἴμ' ὡς προθέλυμνόν μ', ὦ Τρυγαί, ἀπώλεσας.

1210

TP.

τί δ' ἔστιν, ὦ κακόδαιμον; οὐ τί που λοφᾶς;

ΟΠ.

ἀπώλεσάς μου τὴν τέχνην καὶ τὸν βίον,

καὶ τουτουὶ καὶ τοῦ δορυξοῦ κεινουί.

1202 δὲ V Ald.: οἰδὲ R.

1205 κάκερδάνομεν Ald. 1210-1264 de

singulis mercatorum personis vulgo traditis vide Comm.: corr. Bergk.

1204 τῶνδ', i.e. τῶν κάδων.

ταυτὶ, explained by what follows, refers to presents unconnected with their own special trades, which they have bought out of their gains.

1205 "Out of our own sales and profits." ἀπεδόμεσθα of actual selling, πωλεῖν (*infra*, 1253) of offering for sale. This distinction is always observed.

1209 ὅπλων κάπηλος. Cf. *supr.* 447, 546-549.

1210-64 ΟΠΛΟΠΟΙΟΣ. Tradition gives us five interlocutors, (1) λοφοποιός, who converses with Trygaeus 1210-1223, (2) θωρακοπώλης, 1224-1239, (3) σαλπιγγοποιός, 1240-1249, (4) κρανοποιός, 1250-1254, and 1260, (5) δορυξός, 1255-1264. But internal evidence favours Bergk's arrangement. We see from line 1213 that three traders are on the stage, one of whom is a ὅπλων κάπηλος (1209), and another a δορυξός. The third (τουτουί) is clearly the κρανοποιός (1255), who is also associated with the δορυξός in lines 1255-1260. It is absurd to suppose that these two postpone their business until two other traders have come upon the scene and interviewed Trygaeus. This consideration alone would dispose of the θωρακοπώλης and σαλπιγγοποιός, but it may also be noted that nothing is said of their entrance, and that their opening words, τί δαί (1224), τί δ' ἄρα (1240), and the absence of ἐγώ or καγώ, are unsuited to a fresh character.

Besides, if the first trader deals in crests only, why is he called a ὅπλων κάπηλος (1209)? It is equally clear that lines 1250-1252 are spoken by the general dealer; for the words οὗτος μὲν οὐ πέπονθεν οὐδέν (1256) show that the attention of Trygaeus is then for the first time directed to the κρανοποιός. Finally, in the last lines (1255-1264) Trygaeus distinctly avoids speaking to either the κρανοποιός or the δορυξός direct; cf. ἀποδώσεται (1259), τούτῳ (1261); this can only be because they are mute. It has been urged that ὦ δορυξέ (1260) is a reply to ὦ κρανοποι' (1255); but it is clear from what follows in each case that the names are mentioned by the general dealer merely as a cue for Trygaeus.

1210 προθέλυμνον. "Root and branch," a Homeric word. Cf. *Eg.* 528, ἐφόρει τὰς δρυὺς καὶ τὰς πλατάνους καὶ τοὺς ἐχθροὺς προθελύμνους.

1211 οὐ τί που λοφᾶς; "Surely you haven't got plume-onia?" The form of the question shows that Schol. is right in comparing ποδαγρᾶν and other verbs of disease with the termination -iᾶν and -ᾶν, of which Blaydes gives a list, as does Rutherford, *N. P.* p. 153. λοφᾶν is absurdly adopted into this class; properly it would mean "to have a crest," as κομᾶν, to have long hair.

1212 τὸν βίον. "My livelihood."

1213 τουτουί. Sc. τοῦ κρανοποιοῦ.

- ΤΡ. τί δῆτα τουτοῖνι καταθῶ σοι τοῖν λόφοιν ;
 ΟΠ. αὐτὸς σὺ τί δίδως ;
 ΤΡ. ὃ τι δίδωμ' ; αἰσχύνομαι. 1215
 ὁμως δ' ὅτι τὸ σφήκωμ' ἔχει πόνον πολύν,
 δοῖν ἂν αὐτοῖν ἰσχάδων τρεῖς χοίνικας,
 [ἵν' ἀποκαθαίρω τὴν τράπεζαν τουτωί.]
 ΟΠ. ἔνεγκε τοῖνον εἰσιῶν τὰς ἰσχάδας·
 κρεῖττον γάρ, ὦ τᾶν, ἐστὶν ἢ μηδὲν λαβεῖν. 1220
 ΤΡ. ἀπόφερ' ἀπόφερ' ἐς κόρακας ἀπὸ τῆς οἰκίας.
 τριχορρνεῖτον, οὐδὲν ἐστων τῷ λόφῳ.
 οὐκ ἂν πριαίμην οὐδ' ἂν ἰσχάδος μιᾶς.
 ΟΠ. τί δαὶ δεκάμνω τῷδε θώρακος κύτει
 ἐνημμένῳ κάλλιστα χρῆσθαι τάλας ; 1225
 ΤΡ. οὗτος μὲν οὐ μὴ σοι ποιήσῃ ζημίαν.

1217 αὐτοῖν B: αὐτῶν RV Ald. 1218 seclisit Hamaker. 1220
 μηδὲνα R. 1221 ἀπὸ RV: ἐκ Ald. 1224 θώρακος Ald.: θώρη-
 kos RV. 1225 ἐνημμένῳ (-ως R) codd.: συνημμένῳ Mein. 1226
 ποιήσῃ G: ποιήσω R: ποιήσει V: ποιήσει Ald.

1214 καταθῶ. κατατιθέναι is always more vivid than τελείν. Cf. *Ran.* 176, εἰ μὴ καταθήσεις δυὸ δραχμάς, μὴ διαλέγον, almost "plank down"; so in *Soph. O. C.* 227, of ready payment.

1215 αἰσχύνομαι. Sc. εἰπεῖν.

1216 τὸ σφήκωμ'. "The narrow part" or "fastening." Properly of a wasp's waist, hence applied to that part of anything which is contracted by pinching or binding, as here the junction of the two crests. Schol. quotes a close parallel in *Hom. Il.* xvii. 52, πλοχμοὶ θ', οἳ χρυσῷ τε καὶ ἀργύρῳ ἐσφήκωντο.

ἔχει. "Shows."

1218 ἵν' ἀποκαθαίρω, κ.τ.λ. Every-thing points to an interpolation from *supr.* 1193. The repetition is lame; the table has been dusted already; and τουτωί after αὐτοῖν in the preceding line is intolerable.

1222 τριχορρνεῖτον. Cf. *An.* 106, πεπορρνεῖ, *id.* 1481, φυλλορροεῖ. οὐδὲν ἐστων. "They're no good." Cf. *Ecc.* 144, σὺ μὲν βάδιζε καὶ κάθησ'· οὐδὲν γὰρ εἶ: *Vesp.* 1504, ἐν τῷ ῥυθμῷ γὰρ οὐδὲν ἐστ'.

1224 This and the next line are tragic, as the periphrasis θώρακος κύτει

alone would show, if the sounding metre were not enough.

δεκάμνω. μνά can form δεκάμνω because it is a contraction of μνέα. Pollux has τρίμνω, Athenaeus πεντάμνω. For such short forms, existing side by side with the normal forms in -αῖος (the ponderous δωδεκαμναιαῖος is quoted by Hesychius), cf. note on τετρώβολον, *supr.* 254.

θώρακος κύτει. "Rounded breast-plate." Cf. *Eur. Supr.* 1202, τρίποδος ἐν κοίλῳ κύτει, *Aesch. Theb.* 495. The same tragic periphrasis is parodied by *Plat. Com. jr.* 189, κύλικος εἰς κοῖλον κύτος.

1225 ἐνημμένῳ. If this is a tag from tragedy, the word may well bear its natural meaning, "fitted on" to the body. If not, perhaps Paley is right in translating "lined," lit. "fitted on" to some material inside. Meineke suggests and Blaydes prints ξυνημμένῳ, "joined," on the strength of Schol.'s note, συντεθεμμένῳ, ἔρραμμένῳ.

1226 For μὲν *solitarium* see Starkie on *Vesp.* 77. It is very common after οὗτος, e.g. *infra.* 1256, *Eg.* 1216, *Vesp.* 369, 453. Here the force given is consolatory and encouraging.

ἀλλ' αἰρέ μοι τοῦτόν γε τῆς ἰσωνίας·
ἐναποπατεῖν γάρ ἐστ' ἐπιτήδειος πάνν.

ΟΠ. παῦσαι ὑνυβρίζων τοῖς ἐμοῖσι χρήμασιν.

ΤΡ. ὠδὶ, παραθέντι τρεῖς λίθους. οὐ δεξιῶς ; 1230

ΟΠ. ποῖα δ' ἀποψήσκει ποτ', ὠμαθέστατε ;

ΤΡ. τηδί, διεῖς τὴν χεῖρα διὰ τῆς θαλαμῖας,
καὶ τηδ'.

ΟΠ. ἄμ' ἀμφοῖν δῆτ' ;

ΤΡ. ἔγωγε νῆ Δία,

ἵνα μὴ γ' ἄλῳ τρύπημα κλέπτων τῆς νεώς.

ΟΠ. ἔπειτ' ἐπὶ δεκάμνῳ χεσεῖ καθήμενος ; 1235

ΤΡ. ἔγωγε νῆ Δί', ὠπίτριπτ'. οἶε γὰρ ἂν
τὸν προκτὸν ἀποδόσθαι με χιλίων δραχμῶν ;

ΟΠ. ἴθι δὴ, ἔξενεγκε τὰργύριον.

ΤΡ. ἀλλ', ὠγαθέ,

θλίβει τὸν ὄρρον. ἀπόφερ', οὐκ ὠνήσομαι.

ΟΠ. τί δ' ἄρα τῇ σάλπιγγι τηδε χρήσομαι, 1240

1229 ὑνυβρίζων Elmsl. : μ' ὑβρίζων codd.

1227 αἰρε. "Hand over." Cf. *supr.* 1, n.

τῆς ἰσωνίας. "At the price mentioned," i.e. δέκα μνῶν. Not "at a fair price" (L. and S.), or "at cost price" (Blaydes). The largeness of the sum is no difficulty, as Trygaeus has no intention of buying. Besides, χιλίων δραχμῶν, *infr.* 1237, proves that he had consented to the price.

1228 ἐναποπατεῖν. Cf. Eur. *Bacch.* 508, ἐνδυστυχῆσαι τοῦνομ' ἐπιτήδειος εἶ : Ar. *Av.* 38, καὶ πᾶσι κοινὴν ἐναποτεῖσαι χρήματα, *ib.* 122, ὥσπερ σισύραν ἐγκατακλινῆναι μαλθακῇν. The rational and indeed necessary omission of ἐν αὐτῷ (αὐτῇ) with these explanatory infinitives does not justify H. von Bamberg (*Exerc. cr. in Plut. nov.*, p. 5) in assuming that the finite ἐνεμνήθης . . . ἐν αὐτῷ, *Plut.* 845 (R), is bad Greek.

1229 ὑνυβρίζων. If we keep μ' ὑβρίζων, the dative is inexplicable. Blaydes strangely suggests "una cum mercibus meis," as though αὐτοῖς had preceded. The reading adopted violates Rutherford's rule (*N. P.* pp. 67-68) which excludes from Attic such construc-

tions as ἐγγελᾶν τινι. But the metre of the line is tragic.

χρήμασιν. "Merchandise," a use not found elsewhere in Aristophanes, except in the more explicit ἐμπορικὰ χρήματα, *Ach.* 974.

1231 ποῖα. "How?" on the analogy of τηδε, ταῦτη: a rare use. Cf. *Av.* 1219, ποῖα γὰρ ἄλλη χρὴ πέτεσθαι τοὺς θεοὺς ; where it takes up οὕτω (as here ὠδὶ) and is answered as here by τηδε. ποῖα cannot stand for ποτέρᾳ (χειρὶ), as Richter takes it.

1232 τηδί . . . καὶ τηδ'. "Thus—and thus," as he puts first one hand through one armhole of the breastplate, then the other through the other.

1233 ἀμφοῖν. Sc. χεροῖν.

1234 τρύπημα κλέπτων τῆς νεώς. "Concealing an oarhole in my ship." The Scholiast tells us that this is a hit at the trierarchs, who used to block up some of the oarholes in the ship for which they were responsible, in order that they might have less men to pay.

1237 χιλίων. For the accent, when δραχμῶν is understood, see Chandler, *Greek Accent.* § 757.

- ἤν ἐπριάμην δραχμῶν ποθ' ἐξήκοντ' ἐγώ;
 ΤΡ. μόλυβδον εἰς τουτὶ τὸ κοῖλον ἐγχέας,
 ἔπειτ' ἄνωθεν ῥάβδον ἐνθεῖς ὑπόμακρον,
 γενήσεται σοι τῶν κατακτῶν κοττάβων.
 ΟΠ. οἴμοι καταγέλῃς.
 ΤΡ. ἄλλ' ἕτερον παραινέσω. 1245
 τὸν μὲν μόλυβδον, ὥσπερ εἶπον, ἔγχεον,
 ἐντευθενὶ δὲ σπαρτίοις ἡρτημένην
 πλάστιγγα πρόσθες, κῆτά σοι γενήσεται
 τὰ σὺκ' ἐν ἀγρῷ τοῖς οἰκέταισιν ἰστάναι.
 ΟΠ. ὦ δυσκάθαρτε δαῖμον, ὥς μ' ἀπώλεσας,
 1250 ὅτ' ἀντέδωκά γ' ἀντὶ τῶνδε μνᾶν ποτέ·
 καὶ νῦν τί δράσω; τίς γὰρ αὐτ' ὠνήσεται;
 ΤΡ. πῶλει βαδίζων αὐτὰ τοῖς Αἰγυπτίοις·
 ἔστιν γὰρ ἐπιτήδεια συρμαῖαν μετρεῖν.
 ΟΠ. οἴμ', ὦ κραισποῖ', ὥς ἀθλίως πεπράγαμεν. 1255
 ΤΡ. οὗτος μὲν οὐ πέπονθεν οὐδέν.
 ΟΠ. ἄλλὰ τί
 ἔτ' ἐστὶ τοῖσι κρίνεσιν ὅ τι τις χρήσεται;

1248 κᾶτά Flor. Christ.: καυτό codd.
 (sic) RV. 1251 γ' om. RV.

1249 ἰστάναι Ald.: ἐστάναι
 1257 ἐτ' ἐστὶ Ald.: ἐνεσσι RV.

1242 ἐγχέας . . . γενήσεται. The words ἐγχέας and ἐνθεῖς are *nominativi pendentes*. Instead of being taken up by a verb such as ξεῖς, they are abandoned, and the object expected becomes another subject with a verb of its own. Cf. *Ran.* 1437-1438, *Ach.* 1165-1166, *Aesch. Eum.* 100-101, *Supp.* 446-447.

1244 τῶν κατακτῶν κοττάβων. See Dr. Merry's admirable note, and Dr. M. R. James, s.v. Cottabos in *Dict. Ant.* i. p. 558.

1248 κᾶτα. It is time that this almost certain correction was introduced into texts. The pronoun is quite indefensible, and the change very slight.

γενήσεται . . . ἰστάναι. "It will do for weighing." Blaydes compares *Ecc.* 679, ῥαψωδεῖν ἔσται τοῖς παιδαρίοισιν (sc. τὸ βῆμα).

1250 δυσκάθαρτε. "Deaf to atonement," not to be appeased by any καθαρμοί. Cf. *Soph. Ant.* 1284, ἰὼ δυσκάθαρος Αἰδίου χιμῆν. "δυσκάθαρος is used here as if one could say καθαίρω (for ἰλάσκομαι)

θεόν: but that construction does not occur. Cf. *O. C.* 466, καθαρμὸν . . . δαιμόνων (n.), such an atonement as belongs (is due) to them." Jebb, *ad loc.* The strange word, taken literally, probably suggests the *συρμαία* to Trygaeus. The line is perhaps taken bodily from a tragedy.

1251 ὅτ' ἀντέδωκά γ'. ὅτε is causal, as in *Ran.* 1189, *Ach.* 647, etc. But in such cases the idea of a definite point of time is always present in the speaker's mind.

γ', though omitted by RV, need not be suspected as an interpolation *metri gratia*; Herwerden compares *Lys.* 421, and (less forcibly) *Nub.* 1217. It is tempting to suggest that ἂν (iterative) has fallen out before ἀντὶ, but the following line shows that ἀντέδωκ' refers to one definite transaction.

τῶνδε. Sc. τῶν κρανῶν.

1253 Αἰγυπτίοις . . . συρμαῖαν. Possibly a reference to Herod. ii. 77, συρμαῖζουσι τρεῖς ἡμέρας ἐπεξῆς μηνὸς ἐκάστου. Cf. ii. 125.

- TP. ἂν τοιαντασὶ μάθῃ λαβὰς ποεῖν,
ἄμεινον ἢ νῦν αὐτ' ἀποδώσεται πολὺ.
- OP.
TP. ἀπίωμεν, ὦ δορυξέ. 1260
μηδαμῶς γ', ἐπεὶ
τούτῳ γ' ἐγὼ τὰ δόρατα ταῦτ' ὠνήσομαι.
- OP.
TP. πόσον δίδως δῆτ' ; 1265
εἰ διαπρισθεῖεν δίχα,
λάβοιμ' ἂν αὐτ' εἰς χάρακας, ἑκατὸν τῆς δραχμῆς.
- OP.
TP. ὑβρίζομεθα. χωρῶμεν, ὦ τάν, ἐκποδόν.
νῆ τὸν Δί', ὥς τὰ παιδί' ἤδη 'ξέρχεται 1265
οὐρησόμενα τὰ τῶν ἐπικλήτων δεῦρ', ἵνα
ἄττ' ἄσεται προαναβάλητ', ἐμοὶ δοκεῖ.

1258 μάθῃ Ald.: μάθης RV. 1261 γ' om. R. 1262 δια-
πρισθεῖν Dind. 1263 τρεῖς loco τῆς R. 1266 ὀρησόμενα Mein.
1267 προαναβάλληται μοι codd.: corr. Blaydes. δοκεῖν Bergk.

1258 τοιαντασί. Trygaeus touches or points to the helmet-maker's ears, bidding him make "handles like those" for his helmets, so that they may be used as wine-jars, the handles of which were naturally called *ῥα* or *ῥάρα* (Hom. *Il.* xviii. 378, *ῥάρα*). Such is the explanation of the Scholiast, who vouches for a *παρεπιγραφή* to this effect.

1260 μηδαμῶς γ'. For the addition of *γ'*, facilitating the ellipse of the verb in a negative reply, cf. *Vesp.* 79, *Nub.* 688 (οὐδαμῶς γ', ἐπεὶ. . .): *Ach.* 176, *Eg.* 1100, *Nub.* 196, 267 (μήπω γε).

1261 τούτῳ. "From him," for *παρά* with gen., as often after verbs of buying. It was probably a dative of advantage originally. Cf. *Ran.* 1229, ἐγὼ πρίωμαι τῷδ'; *Ach.* 812.

1263 λάβοιμ' ἂν αὐτ'. "I would take them," i.e. buy them. Cf. *Nub.* 1395, τὸ δέσμα τῶν γεραιτέρων λάβοιμεν ἂν | ἀλλ' οὐδ' ἐρεβίνθου.

εἰς χάρακας. "To serve as vine-props." For *εἰς*, cf. *supr.* 37, 1202, though the difference is considerable. In all three passages *εἰς* denotes destined use, but in the first two the sphere of use is pointed out, in the last the useful articles whose place is filled.

1266 οὐρησόμενα, i.e. πρόφασιν ὡς οὐρησ. (Paley). This is shown by the attachment of *ἐμοὶ δοκεῖ* to the second and real motive: "I believe they really

want to practise." None of the corrections proposed seem to be on the side of improvement.

τῶν ἐπικλήτων. Generally understood of supernumerary guests, *ὑμῖν*. But, if sound, it surely means "the invited guests." *ἐπικλήτος* is not elsewhere used of hospitality (nor is *ἐπικαλεῖν*), being usually applied to helpers for war or counsel called in, in emergency. Hence *ἐπικλήτος ἐκκλησία*, a specially-convened meeting, the *extra* nature of which has led to the rendering "extra guests," *ὑμῖν*, here. But the idea of *ἐπικλήτος* is not "extra" but "summoned hastily," whereas "extra guests" in the sense of *ὑμῖν* are not summoned at all. The use of the odd word (half metaphorical) is satisfactorily explained if we remember the short notice given by Trygaeus.

1267 προαναβάλητ'. ἀναβάλλεσθαι is to "strike up," without any idea of practising: this is given here by *προ-*, in 1269 by *πρότερον*.

ἐμοὶ δοκεῖ. Many editors give *δοκεῖν*, but we can scarcely disregard the evidence of MSS. here and *An.* 1225, *δεινότατα γάρ τοι πεισόμεσθ', ἐμοὶ δοκεῖ*. Cf. *Plut.* 736, ὡς γ' ἐμοὶ δοκεῖ (Ald. *δοκεῖν*). Moreover, one is tempted to infer from *Nub.* 1252, *Ecc.* 350, *supr.* 857, that Aristophanes did not use this infinitival construction without *ὡς, ὅσον*, or the like.

ἀλλ' ὃ τι περ ἄδειν ἐπινοεῖς, ὦ παιδίον,
αὐτοῦ παρ' ἐμέ στάν πρότερον ἀναβαλοῦ ἵθαδί.

ΠΑΙΣ ΛΑΜΑΧΟΥ

νῦν αὖθ' ὀπλοτέρων ἀνδρῶν ἀρχώμεθα—

TP. παῦσαι 1270

ὀπλοτέρους ἄδων, καὶ ταῦτ', ὦ τρισκακώδαιμον,
εἰρήνης οὔσης· ἀμαθές γ' εἶ καὶ κατάρατον.

ΠΑ. Λ. οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
σύν ῥ' ἔβαλον ῥινοῦς τε καὶ ἀσπίδας ὀμφαλοέσσας.

TP. ἀσπίδας ; οὐ παύσει μεμνημένος ἀσπίδος ἡμῖν ; 1275

ΠΑ. Λ. ἔνθα δ' ἄμ' οἰμωγὴ τε καὶ εὐχολὴ πέλεν ἀνδρῶν.

TP. ἀνδρῶν οἰμωγὴ ; κλαύσει νῆ τὸν Διόνυσον
οἰμωγὰς ἄδων, καὶ ταύτας ὀμφαλοέσσας.

ΠΑ. Λ. ἀλλὰ τί δῆτ' ἄδω ; σὺ γὰρ εἰπέ μοι οἷστισι χαίρεις.

TP. ὥς οἱ μὲν δαίνυντο βοῶν κρέα, καὶ τὰ τοιαντὶ· 1280
ἄριστον προτίθεντο καὶ ἄτθ' ἡδίστα πάσασθαι.

ΠΑ. Λ. ὥς οἱ μὲν δαίνυντο βοῶν κρέα, καυχένας ἵππων
ἐκλυον ἰδρώοντας, ἐπεὶ πολέμου ἐκόρεσθην.

1270 ΛΑΜΑΧΟΥ add. Brunck. 1271 ἄδων (sic) V (sec. edd. Oxon.):
ἄδων (sic) V² (sec. edd. Oxon.): εἶδον Ald.: de RI² incertum est. 1275
ἀσπίδας loco ἀσπίδος V Ald. 1278 ἄδων Ald. 1281 πάσασθαι R:

1269 παρ' ἐμέ στάν. A blending of παρ' ἐμέ ἐλθόν and παρ' ἐμοὶ στάν. It is claimed indeed by Sobolewski (*Praep.* pp. 192–193) that, in all passages of Aristophanes where παρά with acc. follows ἴστασθαι (1 case), τίθεσθαι (2), and ἔξεσθαι (3), παρά is *arud*, not *ad*. He points out that Aristophanes never uses *eis* or *ἐπὶ* with accus. after these verbs, and that αὐτοῦ is *hic*, not *huc*. But αὐτοῦ is found after verbs which combine the ideas of motion and rest exactly as παρ' ἐμέ στάν does here: e.g. *Av.* 663, ἐκβίβασον αὐτοῦ πρὸς θεῶν αὐτήν, *Eg.* 152, κάθελ' αὐτοῦ τοῦλεόν, *Ecc.* 512. The idea of motion was certainly not lost.

1270 First enter the son of Lamachus, singing martial lays. The first line, said by Schol. to be from the Ἐπίγονοι of Antimachus, but, no doubt, as Brunck pointed out, really from the old epic of

that name (Herod. iv. 32), is introduced merely for the pun between ὀπλοτέρων, “younger,” and ὅπλα, “arms.”

1272 ἀμαθές. Not “ignorant,” but “rude,” “indelicate”; cf. Verrall on Eur. *Med.* 223. The neuter agrees with παιδίον understood from 1268.

1273–4 Made up out of Hom. *Il.* iv. 446–449 (= viii. 60–63).

1276 Hom. *Il.* iv. 450 (= viii. 64).

1278 ὀμφαλοέσσας. Absurdly transferred from ἀσπίδας to οἰμωγὰς.

1280 καὶ τὰ τοιαντὶ. “And so on,” Trygaeus's own words, distinct from the Homeric phrases of these two lines.

1282 βοῶν suggests ἵππων, which suggests war. But as it is cessation from war, Trygaeus is satisfied.

1283 ἐκλυον. Epic for ἐξέλυον. The *υ* of λύω, ἐλυον, is always long in Attic.

- ΤΡ. εἶεν· ἐκόρεσθην τοῦ πολέμου κᾶτ' ἦσθιον.
ταῦτ' ἄδε, ταῦθ', ὥς ἦσθιον κεκορημένοι. 1285
- ΠΑ. Λ. θωρήσονται ἄρ' ἔπειτα πεπανμένοι—
ΤΡ. ἄσμενοι, οἶμαι.
- ΠΑ. Λ. πύργων δ' ἐξεχέοντο, βοή δ' ἄσβεστος ὀρώρει.
- ΤΡ. κάκιστ' ἀπόλοιο, παιδάριον, αὐταῖς μάχαις·
οὐδὲν γὰρ ἄδεις πλὴν πολέμους. τοῦ καὶ ποτ' εἶ;
- ΠΑ. Λ. ἐγώ;
- ΤΡ. σὺ μέντοι νῆ Δί'.
- ΠΑ. Λ. υἱὸς Λαμάχου. 1290
- ΤΡ. αἰβοῖ.
ἦ γὰρ ἐγὼ θαύμαζον ἀκούων, εἰ σὺ μὴ εἴης
ἄνδρὸς βουλομάχου καὶ κλαυσιμάχου τινὸς υἱός.
ἄπερρε καὶ τοῖς λογχοφόροις ἄδ' ἰών.
ποῦ μοι τὸ τοῦ Κλεωνύμου ὅστι παιδίον; 1295
ἄσον πρὶν εἰσέναι τι· σὺ γὰρ εὐ οἶδ' ὅτι
οὐ πράγματ' ἄσει· σῶφρονος γὰρ εἶ πατρός.

μασᾶσθαι V: μάσασθαι Ald. 1292 εἴης V (in ras. sec. edd. Oxon.):
eis (sic) R: ἦσθα B: ἦς Ald. 1293 κλασιμάχου R. 1294 ἰών V
(sec. Cobetum): ἰόν RB: υἱόν Ald. 1297 ἄσεις codd.: corr. Dawes.

ἐκόρεσθην. For the Epic form, cf. *Vesp.* 662, κατένασθεν (in a poetical tag).

1284 εἶεν. Cf. *supr.* 663, n.

1286 θωρήσονται. Intentionally ambiguous. Besides its literal Epic meaning, the verb was used of "fortifying oneself" with strong drink, as often in Theognis. So πεπανμένοι may mean either "resting from battle" or "after resting." Trygaeus, understanding the verbs in the senses mentioned first, adds approvingly, "Jolly glad too, I guess," but the next line shows his mistake. A similar play on θωρήσσεσθαι is found *Ach.* 1134-1135, where Lamachus, equipping himself for battle, cries ἐν τῷδε πρὸς τοὺς πολεμίους θωρήξομαι, and Dicaeopolis, equipping himself for a good dinner, rejoins ἐν τῷδε πρὸς τοὺς ξυμπότας θωρήξομαι.

1288 ἀπόλοιο . . . αὐταῖς μάχαις. "Perdition take you—you and your battles." Cf. *Ran.* 226, ἀλλ' ἐξόλοισθ' αὐτῷ κοᾶξ.

1289 τοῦ καὶ ποτ' εἶ; "Whose son, now, may you be?" καὶ emphasises the verb, while ποτέ makes τοῦ more indefinite (cf. *supr.* 39).

1290 "μέντοι is so used, like *vero*, in an answer to a question of astonishment; *Eq.* 168, *Lys.* 498, *Eccl.* 1130, *Av.* 1651." Starkie on *Vesp.* 665.

1291 αἰβοῖ. Cf. *supr.* 15, n.

1293 βουλομάχου καὶ κλαυσιμάχου. "Battle-eager and battle-accursed," with a reference to the name Λα-μάχου (1290). Both words are fantastically invented. βούλομαι does not form the first part of any compound words: in the rare cases where it is compounded it comes second, e.g. αὐτόβουλος. κλαυσιμάχος suggests κλαυσόμενος, in the sense of "likely to suffer" (cf. *supr.* 255).

1297 πράγματ'. "Commotion." Cf. *supr.* 293, πραγμάτων τε καὶ μαχών.

σῶφρονος. It is implied that prudence was a virtue which Cleonymus carried to excess.

ΠΑΙΣ ΚΛΕΩΝΥΜΟΥ

ἀσπίδι μὲν Σαῖων τις ἀγάλλεται, ἣν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.

TR. εἶπέ μοι, ὦ πόσθων, εἰς τὸν σαυτοῦ πατέρ' ἄδεις; 1300

ΠΑ. Κ. ψυχὴν δ' ἐξεσάωσα—

TR. κατήσχυνας δὲ τοκῆας.

ἀλλ' εἰσίωμεν. εἰ γὰρ οἶδ' ἐγὼ σαφῶς
ὅτι ταῦθ' ὅσ' ἦσας ἄρτι περὶ τῆς ἀσπίδος
οὐ μὴ 'πιλάθῃ ποτ', ὦν ἐκείνου τοῦ πατρός.

ὕμῳ τὸ λοιπὸν ἔργον ἤδη νταῦθα τῶν μενόντων 1305

φλᾶν ταῦτα πάντα καὶ σποδεῖν, καὶ μὴ κενὰς παρέλκειν.

ἀλλ' ἀνδρικῶς ἐμβάλλετ' ὦ,

1298 ΚΛΕΩΝΥΜΟΥ add. Brunck.

1298-1357 desunt in GB.

1301 δὲ RV: γε V²: καταίσχυνας γε Lenting. 1307 ἐμβάλλετ' ὦ Bergk:

1298 This confession of cowardice on the part of the peace-loving Archilochus is imitated (through Alcaeus) by Horace, *Od.* ii. 7, 10.

Σαῖων. Schol. ἔστι δὲ ἔθνος Θράκης.

1299 ἔντος. The singular seems to be found only in this quotation.

1300 ὦ πόσθων. "My little man." For similar terms, see Blaydes and Herwerden.

εἰς. "In honour of," the object understood after ἄδεις being ἐγκώμιον (*Nub.* 1204, *fr.* 491: cf. *Lys.* 1244). See Sobolewski, *Praep.* pp. 58-59.

1301 ψυχὴν δ' ἐξεσάωσα. Schol. καὶ τοῦτο Ἀρχιλόχου. Grammarians quote the first words of the couplet variously: (1) αὐτὸν μὲν με σάωσα· τί μοι μέλει; (2) αὐτὸν μ' ἐξεσάωσα· τί μοι μέλει; (3) αὐτὸς δ' ἐξέφυγον θανάτου τέλος; but they agree on the remainder, ἀσπίς ἐκείνη | Ἑρρέτω· ἐξαυτὶς κτήσσομαι οὐ κακίῳ. See Herwerden's note.

κατήσχυνας. Ironical, as though his father was a brave man.

1304 οὐ μὴ 'πιλάθῃ. Trygaeus is satisfied that the boy need not rehearse his part (cf. *supr.* 1267-1269)—another hit at Cleonymus.

1305 ὕμῳ, *i.e.* the Chorus, who "still linger here," instead of going in to the feast.

νταῦθα τῶν μενόντων. For τῶν

ἐνταῦθα μενόντων. Cf. *Av.* 1418, τίς ὁ πτερῶν δεῦρ' ἐστὶ τοὺς ἀφικνουμένους;

1306 φλᾶν . . . καὶ σποδεῖν. "Crunch and munch" (Paley). Both words are used of laying on hard to anything or any one; *e.g.* of beating, *Nub.* 1376, κάπειτ' ἔφλα με κάσπῳδε.

κενὰς παρέλκειν. Sc. ναῦς. "And not to tow empty boats." Cf. Herod. ii. 96, ταῦτα τὰ πλοῖα ἀνὰ μὲν τὸν ποταμὸν . . . ἐκ γῆς . . . παρέλκεται. The application of the phrase to an empty stomach is obvious. Many editors follow Bergler in understanding γνάθους: this is explaining a metaphor by denying that it is a metaphor at all. Schol. would understand κώπας, of those who row without dipping their oars in the water; but κενὰς will not suit this view. Dr. Rutherford (on Babr. vii. 2) argues from a proverb preserved by Phrynichus, κενὰ τῆς γνάθου πολλὰ χωρία, taken in conjunction with Babr. *l.c.*, ἵππων . . . κενὸν παρέλκειν, that the real ellipse is of τὰς ἵππων, but that τὰς γνάθους is at once suggested.

1307 ἐμβάλλετ' ὦ. *Incumbite*. The nautical metaphor is here continued. ἐμβάλλετον is quite impossible. No confusion is more common, both in MSS. and inscriptions, than that of ο and ω. Cf. *supr.* 469, cr. n. and Comm.

- καὶ σμώχετ' ἀμφοῖν τοῖν γνάθοιν· οὐδὲν γάρ, ὦ πόνηροι,
 λευκῶν ὀδόντων ἔργον ἔστ', ἣν μὴ τι καὶ μασῶνται. 1310
 ΧΟ. ἡμῖν μελήσει ταῦτά γ'· εὖ ποεῖς δὲ καὶ σὺ φράζων.
 ΤΡ. ἀλλ', ὦ πρὸ τοῦ πεινῶντες, ἐμβάλλεσθε τῶν λαγῶν·
 ὥς οὐχὶ πᾶσαν ἡμέραν
 πλακοῦσιν ἔστιν ἐντυχεῖν πλανωμένοις ἐρήμοις.
 πρὸς ταῦτα βρύκετ', ἢ τάχ' ὑμῖν φημι μεταμελήσειν. 1315
 ΧΟ. εὐφημεῖν χρὴ καὶ τὴν νύμφην ἔξω τινὰ δεῦρο κομίζειν,
 δᾶδας τε φέρειν, καὶ πάντα λεῶν ξυγχαίρειν κἀπικελεύειν.
 καὶ τὰ σκευὴ πάλιν εἰς τὸν ἀγρὸν νυνὶ χρὴ πάντα κομίζειν
 ὀρχησαμένους καὶ σπείσαντας καὶ Ὑπέρβολον ἐξελάσ-
 ντας,

ἐμβάλλετον codd.: ἐμβάλλετε Portus.
 λαύειν R Ald.: κἀπικελεύειν V (corr.).

1308 σμήχετ' Ald. 1317 κἀπικε-
 1318 νυνὶ Kuster: νῦν R: om. V.

1309 σμώχετ'. A lost word. Schol. ἐσθίετε, τρῖβετε· τὸ γὰρ ἐκλαμπρύνειν σμώχειν λέγεται. But this is an explanation of σμήχειν (σμήν), with which there is not likely to be any connection. Hesych. s.v.: ἐνεργεῖν μετὰ σπουδῆς.

τοῖν γνάθοιν. Inscriptions prove that the forms τά, ταῖν, for the fem. dual of the article, are post-classical. See Meisterhans, *Gramm. Inschr.* p. 123, note 1113. Cf. Cobet, *V.L.* p. 69.

πόνηροι. For the accent, see *supr.* 263, n.

1310 λευκῶν ὀδόντων, κ.τ.λ. The Schol. quotes two proverbs, (1) οὐδὲν ἔργον ἐστὶν ἀνδρῶν λευκῶν, ἣν μὴ τι καὶ μάχωνται, (2) οὐδὲν λευκῶν ἀνδρῶν ἔργον, εἰ μὴ σκντοτομεῖν. In the first, λευκῶν is suspicious; with this word omitted, two such proverbs might easily be blended into these words.

1311 εὖ ποεῖς . . . φράζων. Cf. *supr.* 271, n. "Thank you kindly for the hint."

1312 ἐμβάλλεσθε τῶν λαγῶν. "Cram yourselves with hare" (Blaydes), lit. precipitate some hare into you. Cf. *Lys.* 562, εἰς τὸν χαλκοῦν ἐμβαλλόμενον πῖλον λέκιθον παρὰ γραός.

1313 ὥς οὐχὶ . . . ἐρήμοις. "For it isn't every day that one has the luck to meet cheesecakes roaming about unprotected." For a similar personification of food, cf. *Eg.* 806, στεμφύλῳ εἰς λόγον ἔλθῃ.

πᾶσαν ἡμέραν. Temporal accusatives are not uncommonly used without any distinct idea of duration. Cf. Jebb on

Soph. O. T. 1138, Jannaris, *Hist. Gk. Gramm.* § 1275. Good examples are *Soph. O. C.* 433, τὴν μὲν αὐτίχ' ἡμέραν | . . . οὐδέ τις ἔρωτος τοῦδ' ἐφαίνεται ὠφελῶν, Herodas vii. 100, φοιτᾷ | ἡ ψάλτρι' Εὐετηρὶς ἡμέρην πᾶσαν, | λαβεῖν ἀνώγον'. 1315 βρύκετ'. Hesych. τὸ λάβρως ἐσθίειν, ἀπὸ τοῦ τρίζειν τοὺς ὀδόντας. It is fairly common as a slang term in this sense, and is used twice by Sophocles of a "gnawing" pain. Curtius connects the word with βιβρώσκω and vorare (*Etym.* ET. i. p. 69). The identification with βρύχειν is somewhat doubtful: Rutherford on Babr. xcv. 45 points out that "except in late writers, βρύχω means 'gnash,' and βρύκω 'bite,' 'devour.'"

1316 εὐφημεῖν χρὴ. Here begins the κορωνίς (Schol.) or "flourish" at the end of the play. 1317 κἀπικελεύειν. No doubt the first hand of V gave this reading, but a corrector thought ἐπικεχορεύειν more fitted to the situation. For the absolute use of the verb, cf. Eur. *Bacch.* 1088. 1318 τὰ σκευή. i.e. the γεωργικὰ σκευή of *supr.* 552.

τὸν ἀγρὸν. The singular of ἀγρός is found without the article twenty-one times in Aristophanes, and twenty-one times in the other comedians, but with it only here and *Ach.* 32 (Bachmann, *Conj.* p. 41). This fact, however, scarcely justifies Bachmann's corrections. Cf. *supr.* 536, n.

1319 Ὑπέρβολον ἐξελάσαντας. Cf. *supr.* 921, Ὑπέρβολον τε παύσας.

- κᾶπευξαμένους τοῖσι θεοῖσιν 1320
 διδόναι πλοῦτον τοῖς Ἑλλησιν,
 κριθάς τε ποεῖν ἡμᾶς πολλὰς
 πάντας ὁμοίως οἶνόν τε πολύν,
 σὺκά τε τρώγειν.
 τὰς τε γυναικας τίκτειν ἡμῖν, 1325
 καὶ τὰγαθὰ πάνθ' ὅσ' ἀπωλέσαμεν
 συλλέξασθαι πάλιν ἐξ ἀρχῆς,
 λῆξαι τ' αἰθωνα σίδηρον.
 TP. δεῦρ', ὦ γύναι, εἰς ἀγρόν,
 χῶπως μετ' ἐμοῦ καλῇ 1330
 καλῶς κατακείσει.
 HMIX. A. Ὑμὴν Ὑμέναι' ὦ.
 HMIX. B. ὦ τρίσμακαρ, ὡς δικαί-
 ως τὰγαθὰ νῦν ἔχεις.
 HMIX. A. Ὑμὴν Ὑμέναι' ὦ.
 HMIX. B. Ὑμὴν Ὑμέναι' ὦ. 1335
 HMIX. A. τί δράσομεν αὐτήν;
 HMIX. B. τί δράσομεν αὐτήν;
 HMIX. A. τρυγήσομεν αὐτήν.
 HMIX. B. τρυγήσομεν αὐτήν.

1332-1350 eam hemichoriorum discriptionem plerumque secutus sum, quam edd. Oxon. (a Cobeto non nihil discrepantes) Veneto asserunt.

1322 ποεῖν. "Produce." As applied to the fruits of the earth, the use is rare; Paley compares Dem. 1045, πλουτεῖς εἰκότως, ἐπειδὴν πόλιν σίτου μὲν μεδίμνους πλέον ἢ χιλίους, οἶνον δὲ μετρητὰς ὑπὲρ ὀκτακοσίους. Cf. Arist. *Ath. Pol.* 7, 4.

1325 So in Aesch. *Supp.* 674, the Chorus pray first that the ground, then the women, may be fruitful: τίκτεσθαι δὲ φόρους γὰρ | ἄλλους εὐχόμεθ' αἰεὶ | Ἄρτεμιν δ' ἐκάταν γυναικῶν λόχους ἐφορεύειν.

1327 συλλέξασθαι. ἡμᾶς is resumed as subject from 1322.

πάλιν ἐξ ἀρχῆς. Cf. *supr.* 997.

1328 λῆξαι τ' αἰθωνα σίδηρον. "And abate the flashing steel." ἡμᾶς is still subject, the transitive use of λήγειν (found only in Homer) being appropriate to the Epic phrase which follows, for which cf. Hom. *Il.* iv. 485, αἰθωνι σιδήρῳ | Ἐξέταμ', Soph. *Aj.* 147, κτείνοντ' αἰθωνι σιδήρῳ. For λῆξαι, cf. *supr.* 332, n.

1330 χῶπως . . . κατακείσει. Cf. *supr.* 77, n.

καλῇ καλῶς. "Prettily, like a pretty girl." So *Ach.* 253, *Ecc.* 730, and Plaut. *Cure.* iv. 2, 35, Sequere istum bella belle. Cf. *Nub.* 554, Ἐδοῖς . . . ἐκστρέψας τοὺς ἡμετέρους Ἰππέας κακὸς κακῶς: Soph. *El.* 198, δεινὰν δεινῶς προφυτεύσαντες | μορφάν.

1332 With this processional marriage-song may be compared the ending of the *Birds*, 1720-1765.

1336 Schol. ἐν τισιν οὐ φέρεται διὰ τὰ μέτρα. Very interesting and probable is Dobree's "διὰ Δ μέτρα, i.e. om. alii 1337-1340" (1336-1339).

1338 τρυγήσομεν αὐτήν. "We will reap her harvest." Both the verb and αὐτήν (i.e. Ὀπώραν) have a double sense: (1) we will all reap the fruits of autumn and gather in the vintage, (2) we, in the person of Τρυγ-αῖος, will have the lady to wife. Cf. *supr.* 710, n.

- HMIX. A. ἀλλ' ἀράμενοι φέρω-
μεν οἱ προτεταγμένοι
τὸν νυμφίον, ὦνδρες.
Ῥμὴν Ῥμέναι' ὦ.
1340
- HMIX. B. Ῥμὴν Ῥμέναι' ὦ.
TP. οἰκήσετε γοῦν καλῶς
οὐ πράγματ' ἔχοντες, ἀλ-
λὰ συκολογούντες.
1345
- HMIX. A. Ῥμὴν Ῥμέναι' ὦ.
HMIX. B. Ῥμὴν Ῥμέναι' ὦ.
HMIX. A. τοῦ μὲν μέγα καὶ παχύ,
HMIX. B. τῆς δ' ἡδὺ τὸ σῦκον.
1350
TP. φήσεις γ', ὅταν ἐσθίης
οἶνόν τε πῆγς πολύν.
- HMIX. A. Ῥμὴν Ῥμέναι' ὦ.
HMIX. B. Ῥμὴν Ῥμέναι' ὦ.
TP. ὦ χαίρετε χαίρετ', ἄν-
δρες, κἂν ξυνέπησθέ μοι,
πλακούντας ἔδεσθε.
1355

1336-1339 del. Dawes (coll. schol.). 1340 προστεταγμένοι codd.:
corr. Bentl. 1343 Post hunc versum lacunam esse in C, sex vel
septem versibus idoneam, monet Brunck. 1344 TP. Dawes: XO. vulg.

1340 οἱ προτεταγμένοι. This is Bentley's simple correction of the unmetrical reading of MSS. It will then be "the van" only who are called upon to "chair" the bridegroom. Cf. Xen. *Hell.* ii. 4, 15, οὐτε ἀκοντίζειν ὑπὲρ τῶν προτεταγμένων δύναιντ' ἄν. But, when correction has done its best, it must be admitted that οἱ προστεταγμένοι in the MSS. looks very like a gloss, in which case the word which it explains is irrecoverable.

1346 συκολογούντες. Schol. γεωργούντες.

1349 μέγα καὶ παχύ. For the phrase in this connection, cf. *Ach.* 787, *Lys.* 23, *Ecc.* 1048.

1350 τὸ σῦκον. Schol. τὸ τῆς Ὀπώρας αἰδοῖον λέγει.

1351 φήσεις γ', ὅταν. Cf. *supr.* 916.

1355 ἄνδρες. Trygaeus probably

addresses both spectators and Chorus with a double sense, as often, in χαίρετε. The farewell must be addressed to the former, the invitation to the latter, for Aristophanes generally gets the Chorus out of the orchestra in some such way. Thus with κἂν ξυνέπησθέ μοι we may compare *Ach.* 1231: ΔΙ. ἐπεσθε νῦν ἄδοντες. XO. ἀλλ' ἐψόμεσθα σὴν χάριν: *Plut.* 1208, where the Chorus follow the retiring actors with the words οὐκέτι τοίνυν εἰκὸς μέλλειν οὐδ' ἡμᾶς, ἀλλ' ἀναχωρεῖν | εἰς τοῦπισθεν· δεῖ γὰρ κατόπιν τούτων ᾄδοντας ἐπεσθαι. Cf. *An.* 1755, ἐπεσθε νῦν γάμοισιν (to the Chorus), *Vesp.* 1535, *Nub.* 1510, ἡγείσθ' ἔξω (said by the Chorus to the actors). Still, though the object of the words is to provide a retreat for the Chorus, the spectators may be jestingly included in the invitation, as in *Ecc.* 1141-1148.

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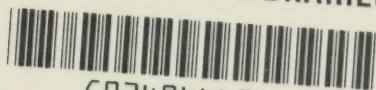
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